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FOURTH MAKER

BY

C. STAINER

NOVELLO, EWER AND CO.'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.

EDITED BY SIR JOHN STAINER AND DR. C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

HARMONY

BY

DR. STAINER.

CONTENTS.

Subjects included in the study of Harmony: Scales, Intervals, Chords, Progressions—The different kinds of Scales: Diatonic, Chromatic, Enharmonic—Variety of forms of Minor Scale—Relation of Scales—Diagram of Division of Scales—Key—Relation of Keys—Cycle of Keys—Method of reckoning and naming Intervals—Major, Minor, and Diminished Intervals—Table of Diminished Sevenths—Simple and Compound Intervals—Diagram of threefold Division of Intervals—The Construction of Chords—Common Chords—Rules governing the Succession of Common Chords—Examples and Exercises.—Inversion of Chords—Figuring of Chords—Distribution of Parts—Treatment of Leading-Note—Examples and Exercises.—Different kinds of Motion—Rules governing the filling in of Bass Parts—Examples and Exercises.—Analysis of Simple Harmony—Chorals to be Analysed—Chord of the Dominant Seventh—Its inversions—Their figuring and treatment—False relation—Examples and Exercises.—Suspensions—Suspension of nine to eight—Inversions of nine to eight—Examples and Exercises.—Chord of Dominant Ninth—Its inversions, treatment, and figuring—Examples and Exercises.—Suspension of four to three—Its resolutions and inversions—Dominant Eleventh—Its inversions and resolutions—Suspended Leading-Note—Its resolutions and inversions—Examples and Exercises.—Double Suspensions—Triple Suspensions—Examples and Exercises.—Different Triads—Their nature and treatment—Chords of the Augmented Sixth—Suspension six-four to five-three on the Tonic—Six to five on Dominant—Neapolitan Sixth—Passing-Notes, Diatonic and Chromatic—Cadences—Attendant or Relative Keys—Modulation—Exercises.—Conclusion.

H. P. Mallam

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EDITED BY SIR JOHN STAINER AND DR. C. HUBERT H. PARRY.

Nov^{br} 29th 1896.

A DICTIONARY
OF
VIOLIN MAKERS

COMPILED FROM THE BEST AUTHORITIES

BY

C. STAINER.

PRICE TWO SHILLINGS AND SIXPENCE.

In Paper Boards, Three Shillings.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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LONDON :
NOVELLO, 'EWER AND CO.,
PRINTERS.

PREFACE.

THIS little book does not pretend to any literary interest, it is merely a catalogue, perhaps far from exhaustive, of violin-makers past and present, which has been carefully compiled from various authorities.

Ancient makers of lutes and viols of all kinds have also been included, as it was found impossible to draw a definite line of division between them and makers of the type of instruments now in general use.

For purposes of reference by those who may be interested in the subject, a complete list of the works which have been consulted is appended. Naturally they are not all of equal value or equally trustworthy; it is not always safe to accept an assertion as a fact, however confidently and unhesitatingly stated, if no evidence is brought forward in support of it. But in the works of Messrs. Vidal, Piccolellis, Hart, &c., varied and valuable information may be found; while books like those of Messrs. Coutagne, Berenzi, Hill, Ruf, and others give the results of much painstaking research into the history of individual violin makers. Step by step the story of the great founders of the art is being traced out, ancient archives are searched, registers examined, money and time freely given by enthusiasts who have felt the fascination of this branch of study. It was, of course, necessary that this small work should largely depend on the fruits of other people's labours, as personal research was out of the question. I am deeply indebted to Mr. Arthur Hill for the kindness with which he answered all enquiries addressed to him and the readiness with which he placed many valuable books at my disposal. My thanks are also due to the violin makers living in France, Germany, Belgium, Italy, and in this country, who so promptly sent me all the information I asked for, thereby ensuring accuracy and rendering it possible to bring the book fairly up to date. I should like also to add that I have had the benefit of constant help and supervision from my father, Sir John Stainer.

C. S.

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A DICTIONARY OF VIOLIN MAKERS.

A.

Aachner, Philipp. A maker in Mittenwald in 1772. His instruments have brown varnish.

Abbati, Giuseppe. Worked in Modena, 1775-93. His double-basses are well known in Italy.

Absam, Thomas. Worked in Wakefield, Yorkshire, 1810-49. Made violins for a dealer called Pickard, in Leeds. Label: "Made by Thomas Absam, Wakefield, Feb. 14, 1833."

Acevo. A maker little known, but Fétis has stated that he was born about 1630, in Saluzzo, was a pupil of Cappa, and made good instruments, principally bass-viol. Fétis had seen a bass-viol dated 1693, which belonged to Marin Marais, whose signature was on the back. There is no other evidence in favour of the supposed existence of Acevo.

Adam, Jean Dominique, b. Feb. 26, 1823, Mirecourt; d. Jan. 19, 1869. Was the son, pupil, and successor of Jean Adam, a maker of bows. He made many bows for the trade, but marked with his name those that he sold himself. His work is much superior to that of his father.

Adams, C. A maker at Garmouth, Scotland, in 1800.

Adani, Panerazio. A maker of cithers in Modena, 1827.

Addison, William. A maker of viols in London. Label: "William Addison, in Long Alley, over against Moorfields, 1670."

Aglio, Giuseppe dall'. Worked in Mantua, 1800-40. His instruments are similar to those of Camilli and are varnished a bright yellow colour.

Aireton (Airtion), Edmund, b. about 1727; d. 1807. A maker in London. It is possible that a workman of the same name, employed by P. Wamsley

in 1735, was his father. Followed the Amati model; his violins and violoncellos show finished workmanship, have a good tone, and are varnished yellow. Some instruments, of inferior make, follow the Stradivari model.

Albanesi, Sebastiano. Worked in Cremona, 1720-44. Pupil of Carlo Bergonzi. His instruments are not much arched and both in varnish and make are similar to those made in Milan; the tone is powerful.

Albani, Mathias, b. about 1621, Botzen (Tyrol); d. there 1673. His instruments are excellent, very similar to those made by Stainer, of whom he was possibly a pupil. They are much arched, with high sides, the sound-holes too widely opened, with dry brittle varnish, a reddish-brown colour, the wood is carefully selected. A violoncello, of sweet but not powerful tone, had the label in large characters: "Mathias Albano, fecit in Tirol, 1651." A beautiful violin, with full, powerful tone, had the label in small characters: "Mathias Albano, in Tirol, Bulsani, 1643." Two other labels are: "Mathias Albani, fecit Bulsani, Tyrol, 1651," and "Matthias Albanus, fecit in Tyrol, Bulsani, 1654."

Albani, Mathias, son and pupil of Mathias Albani; b. 1650, Botzen; d. about 1715. Settled in Rome, probably remained in Cremona studying under the Amatis for some time, on his way there. His instruments follow the Amati pattern, and show beautiful varnish and finished workmanship. Three violins known are dated respectively 1702, 1709, 1712. In a pochette was the label, "Mathias Albanus, 1680." In Rome the label used was, "Mattia Albano, fece in Roma, 16—."

Albani, Paolo. Worked in Palermo

about 1650-80. Is said to have been a pupil of Nicola Amati at Cremona. His instruments are made on a large pattern with good varnish. A violin known is dated 1659. A son of his continued making violins till 1720.

Alberti, Ferdinando. A maker in Milan, 1740-60. His instruments are fairly well made and varnished bright yellow. Label: "Ferdinando Alberti, fece in Milano, nella contrada del pesce al segno della Corona, nell' anno 1743."

Alberto, Pietro. A celebrated maker of lutes in Bologna, 1598. The label, "Petrus Albertus, faciebat B—," was found in a large mandora made of maple wood, beautifully grained, with fine varnish, brown colour, the neck inlaid with ivory.

Aldred. A maker in London, whose viols were celebrated in the 17th century. Speaking of viols, in his book "Musick's Monument" (published 1676), Mace adds, "Of such there are no better in the world, than those of Aldred, Jay, Smith, &c."

Aldric. Worked in Paris, 1788-1840. Was well known for the excellent instruments he made, on the Stradivari pattern, of fine tone, with rich red varnish. He also constructed altos from old Italian viols with great cleverness and carefully repaired old instruments. An early violoncello of his is dated 1788. In another violoncello was the label, "Fait par Aldric, luthier, rue des Arcis, 16, Paris, 1792." Later he moved to 71, rue de Seine, Saint-Germain, where, in 1840, his nephew Aubry succeeded him. Label: "Rue de Seine, 71, près celle de Bussy, Aldric, luthier à Paris, an. 18—."

Alessandro, called "Il Veneziano," a maker in Venice about 1540.

Aletzie, Paul. A maker in Munich, 1710-36. Is best known for his tenors and violoncellos. His instruments show careful work, but the sound-holes are too small, and the brown varnish is of poor quality. In a beautiful viola d'amore was the label: "Paulus Aletzie Hof Lauten und Geigenmacher in München, 1726." Two similar labels are dated 1710 and 1720.

Allard, François. A maker in Paris from 1776 to 1783, in the place Maubert, then (1788-89) at 9, rue du Petit-Pont. Few of his instruments are known.

Alvani. A maker in Cremona in 1750, who followed the Guarneri pattern.

Amati, Andrea, b. about 1525, at Cremona; d. soon after the death of his

second wife, Angiola de Migli (d. April 10, 1611). Was descended from an ancient and noble family of Cremona, dating back as far as 1097. Was the founder of the great Cremona school of violin making, which includes such names as the Guarneri, Ruggeri, Bergonzi, and Stradivari. At first made the older form of violin—the viola da gamba—but gradually developed the modern violin pattern, aided, no doubt, by seeing instruments made by the older school of Brescia. While instruments of Gasparo da Salò and Gio. Paolo Maggini are still in good preservation, violins known to be the genuine work of Andrea are greatly damaged and badly restored, which makes it difficult to form correct opinions about them. They differ greatly from the Brescia pattern in arching, form, colour and transparency of varnish, but retain the stiff upright Brescian sound-hole. The whole instrument became simplified in Andrea's hands; if, as is sometimes supposed, he was a pupil of either Gasparo da Salò or Maggini, or even worked as a pupil in Brescia, he advanced far beyond them, and shows great originality in his work. Another suggested "master" of Andrea is Giammaria del Busseto, who was probably trained in the Brescian school, although he constructed his instruments on different principles. Andrea's violins are small or "three-quarter" size, the outline extremely graceful, the belly and back high, strongly arched towards the centre; the wood carefully selected, especially for the belly, was generally sycamore or pear-tree; the scroll beautifully carved, purfling very neat, and corners carefully worked; the sound-holes resemble those of Maggini and are usually too broad; the varnish of good quality, but a little thick, varies from clear or yellow-brown to a beautiful amber colour; the clear and silvery tone, though very sweet, lacks power, possibly because of the small size and high arching of the instrument, the fourth string being particularly weak. But at that time the strength of tone demanded at the present day was neither expected nor required. In 1878 two violins were sold for £20 and £25 respectively, but the price now varies from £50 to £150 or more, according to condition and tone. His violoncellos, some of the earliest made in Italy, are very rare; the varnish is dark reddish-brown.

with a slight tinge of yellow, a colour probably copied from that of the old lutes which Mace, in his "Musick's Monument," says was of a "dark-black-reddish colour . . . the best authors did use to lay on that colour." He gradually improved it, giving it more body, making it more transparent, of a reddish-yellow colour. A violoncello of full, rich tone, was dated 1572. Tenors and basses are rare, are on a large pattern, with beautifully finished work, and of sweet tone. The earliest date, 1546, was found in a violin believed to be by him, in the collection of Count Cozio de Salabue. It is said that it was originally a "rebec" with only three strings, but the father of Mantegazza altered it into an instrument of four strings, by changing the neck and scroll. A viola bastarda is dated 1551. There seems to be no evidence in support of the tradition that he made twenty-four violins, twelve large and twelve small pattern, six tenors and eight basses, elaborately decorated on the back with the royal arms, &c., and the motto "Pietate et Justitia," for Charles IX. of France, or that he went to Paris with them and finished working at some of them there. There is nothing on the instruments themselves to show that they were his work. Andrea was twice married and had two sons by his first wife, Antonio and Girolamo, both violin makers.

Amati, Antonio, elder son of Andrea Amati, b. Cremona about 1560; was still living in 1648, according to a label found in a violin. Was in partnership with his brother Girolamo. His instruments date from 1589, and are generally small size; several violins dated from 1591 till 1619 were in a catalogue, published 1791, of the instruments of Albinoni of Milan. The pattern resembles that of his father, but is not so arched, the sound-holes retain the Brescian type, the work shows neat finish, the tone is sweet but not powerful.

Amati, Girolamo, second son of Andrea Amati, b. about 1562; d. Nov. 2, 1630. Worked with his brother Antonio till 1628. The earliest reliable date in connection with them is 1577. They produced the first form of the instrument known as "Amatise." The pattern first followed, similar to that of Andrea, was more arched than that used later. Their instruments are few in number, but in good pre-

servation, generally small size (the back often in one piece), of accurate proportions, slightly arched towards the middle, with strongly marked grooves at the sides; the scrolls vary, often richly worked, the corners and the purfling are carefully done, the edges just overlap the sides; the wood generally maple or deal; the varnish, deeper in colour on the earlier instruments (possibly owing to old age), is later of an orange colour, thinly laid on, and throws up the grain of the wood very distinctly. The tone is far more powerful than in Andrea's instruments. A violin signed by them and dated 1595, which belonged to Henri IV. of France, is of historical value. It is made on a large pattern, the oil varnish a brilliant amber colour, the purfling of tortoiseshell, and on the back are painted the royal arms of France and Navarre, &c. Labels: "Antonius et Hieronymus Fr. Amatus, Cremonen, Andreae fil. F. 1590"; a similar one in a viola dated 1620: "Antonius et Hieronymus Amatus, Cremonen, Andreae fil. F. 1592"; a similar one dated 1624. After 1624, Girolamo worked alone, making both large and small violins; the former were the finest instruments, much arched, with broad purfling, good scroll, and varnish yellow-brown colour; beautiful tone, but the fourth string was not equal to the others. Girolamo married first Ippolita Zuchelli (d. 1583), then Laura Lazzarini on May 24, 1584; she had nine children, the fifth child being Nicola, who became the most celebrated maker in the family.

Amati, Girolamo, third son and successor of Nicola Amati, b. Feb. 26, 1649; d. Feb. 21, 1740; buried in San Tommaso. His instruments are poor compared to those made by Nicola; he follows an inferior pattern, the sound-holes being straight and placed too close to each other. The instruments made on a large flat pattern are the best, the sound-holes being wider apart; but the varnish, though sometimes soft and transparent, is generally of bad quality. Labels: "Hieronymus Amatus, fecit Cremonæ, 1670"; "Hieronymus Amatus Cremonensis, fecit anno salutis, 1697"; "Hieronymus Amatus, Cremonen, Nicolai fil., 17—"; "Hieronymus Amatus, Cremonensis, an. 1700"; "Hieronymus Amati, figlio di Niccolò Amati, Cremona, 17—." Instruments with his label dated

1703-23, were supposed to have been made either by Sneider of Pavia or G. B. Rogeri of Brescia; several instruments dated 1729 are known. In an old Amati violin repaired by Bros. Mantegazza of Milan, in 1806, was found written at the base of the neck, "Revisto e corretto da me Girolamo, figlio di Niccolò Amati, Cremona, 1710." Girolamo married Angiola Carettoni, 1678; his son Giuseppe, born 1684, did not become a violin maker.

Amati, Guiseppe. Said to have lived in Bologna first part of 17th century, he used oil varnish for his violins and basses, the tone was clear and sweet.

Amati, Nicola, younger brother of Andrea Amati, is said to have worked with him, 1568-80, then by himself till 1586. His basses are best known, slightly arched back and front, with oil varnish, the tone excellent, only the fourth string often weak owing to the instrument being too narrow and short in proportion to its thickness. Two basses are dated respectively 1568 and 1586.

Amati, Nicola, son of Girolamo Amati, b. Dec. 3, 1596; d. April 12, 1684, aged 88, according to the registers of Cremona Cathedral. Is the most celebrated maker of the Amati family. His instruments resemble those of his father till about 1645, then steadily improve. The pattern is graceful, the thicknesses and arching accurately determined, the varnish a deep, rich colour, the tone clear, sweet and powerful. The "Grand Amati" violins are scarce and are worth £300 to £400; they are made on a large pattern, of beautiful wood, the back of maple, and the belly generally of deal, of which the thickness diminishes from the centre to the sides (this, when exaggerated, makes the second string nasal in tone); the arching drops somewhat suddenly from the bridge to the edges, with a slight groove where the purfling comes, this is said to give the noted sweetness of tone; the sound-holes are beautifully cut, the varnish is of fine quality and varies from amber to red colour. An instrument with double purfling is a remarkable piece of work. He made numbers of tenors and violoncellos, several "three-quarter" violins, and perhaps three or four double-basses. Many of the small violins still exist, one dated 1668 shows some of his finest work, and the

tone is wonderfully sweet and clear. Labels: "Nicolaus Amatus Cremonæ Hieronymus Fil., ac Antonius nepos fecit, 1630"; "Nicolaus Amatus Cremonensis faciebat, anno 1650" (in a large bass-viol); "Nicolaus Amatus Cremonæ Hieronymus et Antonius nepos, fecit anno 1664." Violins are known dated 1647, 1655, 1661, and 1662, and two violoncellos dated 1669 and 1670 respectively. Among Nicola's celebrated pupils were the Guarneri, the Ruggeri of Cremona, Montagnana of Venice, the Rogeri and Tononi of Bologna, and, greatest of all, Antonio Stradivari. He married May 23, 1645, Lucrezia Pagliari (d. Nov. 25, 1703); Andrea Guarneri, his pupil, was present at the ceremony and signed the register. Of nine children, only one, Girolamo, became a violin maker.

Ambrogi, Pietro. Worked first in Cremona, then in Rome. Label: "Petrus Ambrogi, Crem. fecit Romæ, an. 17—."

Ambrosi, Pietro. A maker in Brescia in 1712. His instruments are inferior, and the varnish is of poor quality. Label: "Petrus Ambrosi, fecit Brixia, 1712."

Ambrosio, Antonio d'. A maker in Naples about 1820.

Amelot. A maker in Lorient (France) about 1812-29. His instruments are poor, the varnish is yellow colour. Label: "Amelot, luthier, Lorient, 1829."

Anciaume. "Bernard Anciaume" was found branded on a violin.

Andreas, Johannes. A maker in Verona about 1500-15. In the Museum Modena of Vienna is a lira da braccio with the written label: "Joannes Andreas, Veronesis, à di 12 Agosto, 1511."

Angelis. See "Vitus."

Anselmo, Pietro. Worked in Cremona (about 1700) and Venice. His violins are made on a small pattern, slightly arched, with golden-coloured varnish of rich quality. His violoncellos are also well made.

Antegnati, Gian Francesco. Is mentioned by Lanfranco in his work, "Scintille ossia regole di musica che mostrano a leggere il canto fermo" (Brescia, Ludovicus Britannicus, 1533). He is there spoken of as one of the earliest lute makers in Brescia.

Antoniazzi, Gregorio. A maker in Colle (Bergamo) in 1738. Label: "Gregorio Antoniazzi, in Colle, 1738."

Antonio, Bononiensis (of Bologna). A viola da gamba, not dated, is in the Bologna Lyceio filarmonico.

Antonio, Cicalianno. See "Siciliano."

Antonio, Cypriano. The label: "Cypriano Antonio, a fez em Lisboa, ao Largo da Esperança," was found in a cither with twelve strings in pairs, of fine tone, probably made about 1725.

Antony, Girolamo. A maker in Cremona in 1751. He made on a good pattern, rather arched, with neat purfling, edges rather thin, varnish yellow, of fair quality. Label: "Hyeronimus Antonij, Cremonæ, anno 1751."

Ardenois, Johannes. A maker in Ghent, 1731.

Artmann, b. at Weimar. Was working about 1760. At first a joiner by trade, then became a pupil of Ernst of Gotha. His instruments are made on the Amati pattern, rather arched, with yellow varnish.

Askey, Samuel, d. about 1840. At first a tinman, then a pupil of John Morrison. Worked for George Corsby about 1825.

Assalone, Gaspare. A maker in Rome, 1740. His instruments are made on

the Amati pattern, but are too much arched; the varnish is yellow, of poor quality.

Aubert. A maker in Troyes (France), 1789. Label found in a guitar: "Aubert à Troyes, 1789."

Aubry, a maker in Paris, was a nephew of Aldric and succeeded to his business in 1840, but his instruments have not the same high reputation.

Audinot, Nestor Dominique, b. Dec. 12, 1842, Mirecourt. Apprenticed to his father there. 1863-68, worked under Sébastien Vuillaume in Paris, succeeded to his business in 1875 at 17, Boulevard Bonne-Nouvelle. He has experimented largely in varnishes. Has made about 588 instruments during thirty years' work, all of which reach a high standard of excellence. Labels: "N. Audinot, luthier, élève de Vuillaume, Paris 18—," and "N. Audinot, 17, Boulevard Bonne-Nouvelle, année 18—."

Augière. Worked under Clément in Paris. In 1830 he started a business with Calot. He made good violins with varnish red or yellow-brown colour.

B.

Baader, J. A., and Co. Well known manufacturers of violins for the lowest possible prices, established in Mittenwald. They send instruments to all parts of the world, America, Switzerland, Russia, England, &c. Some violins made after the Stainer pattern were exhibited in Munich, 1854, the tone was full and beautiful.

Bachelier, Jean Gaspard. A maker in Paris, in the rue de la Tisseranderie, 1777, and in the place Baudoyer, 1783-89. His instruments show inferior workmanship.

Bachmann, Carl Ludwig, b. 1716 at Berlin; d. there 1800. Made excellent violins, altos, and violoncellos on the Stradivari pattern with amber varnish; the proportions were good, the choice of wood excellent; amateurs often mistook his instruments for genuine Cremona work. He was a skilful viola player. 1765, was appointed Court instrument maker and Chamber musician to the King of Prussia. 1770, founded the Amateur Concerts in Berlin, in conjunction with Ernest Benda, which he continued till 1797.

About 1725 began to tune the long thick strings of double-basses by means of screw pegs, a method in use ever since.

Bachmann, O., of Halberstadt. Was an excellent workman and particularly clever at restoring old instruments. He wrote a book on the construction of violins, &c., entitled "Theoretisch-praktisches Handbuch des Geigenbaues, &c." (Leipzig: G. Basse, 1835.)
Bagatella (Bagattella), Antonio, b. about 1750, Padua. Was a very good restorer of violins. Worked for many Germans—Prince Waldestein, Laibek, Prince of Wittemberg, Krauss of Prague—made few new instruments, and they were of no great merit; some violins and violoncellos made on the Cremona model were good. Gained in 1782 a prize from the "Accademia" for a work on the construction of the violin, which the Accademia published at its own expense in 1786. Its full title was "Regole per la costruzione de' violini, viole, violoncelli e violoni. Memoria presentata all' Accademia di scienze, lettere ed arti di Padova, al concorso del premio dell' arti dell' anno 1782.

Dal Signor Ant. Bagatella, Padovano, È coronato dall' Accademia stessa. Padova, 1786." This work touched less on innovations than on practical methods of arriving at a perfect imitation of the instruments of the great Italian makers, Amati especially; it was translated into German by Schaum under title of "Ueber den Bau der Violinen, Bratschen, Violoncells und Violons" (Leipzig, 1806). It was from Bagatella's work that Maugin, in his "Manuel du Luthier," took his method of tracing a fine model of a violin with only a rule and compass, which may also be seen somewhat shortened at the end of Bishop's translation of Otto on the violin.

Bagatella (Bagattella), Pietro. Worked at Padua about 1760-66.

Bagnini, Orazio di Antonio. Maker of cithers in Florence, 1667.

Bailly, Paul, of Mirecourt and Paris. Received a bronze medal in 1878 for work which, though not showy, was of good quality. Was among the Exhibitors in the Chicago (1893) Exhibition.

Baines. Worked in London about 1780. Pupil of Matthew Furber.

Bairhof, Giorgio. Naples, about 1760. Probably pupil of G. or N. Gagliano.

Bajoni, Luigi. Maker in Milan from about 1840; was living in 1876.

Baker, Francis. A magnificent bass-viol with six strings, of beautiful tone, had the following label: "Francis Baker, in Paul's Church Yard, 1696, London."

Baker, John. A maker in Oxford about 1688 to 1720. His work was in every way good, excellently finished, the varnish a light yellow colour, the tone not large but very pure and clear in quality. In Thomas Britton's collection of musical instruments was "a fine viol by Mr. Baker of Oxford." A four-stringed viola da gamba "made by John Baker in Oxford, anno 1688," was exhibited in London, 1872.

Balestrieri (Balestieri), Pietro, brother of Tommaso. His instruments are inferior. He worked at Cremona about 1725.

Balestrieri (Balestieri), Tommaso, brother of Pietro. A maker in Cremona about 1720-57, then in Mantua till about 1772. Said to have been a pupil of Stradivari; there is a rough general resemblance in his work to that done by Stradivari in the last years of his life (1730-37), but no comparison in point of merit. He made some good violins, a few violas, and violoncellos of fine tone. The wood varies, that used for

the bellies was carefully selected; the tone is powerful and becomes richer with age. He used two kinds of varnish, one resembling that of Guadagnini, the other softer and richer in colour. Label: "Thomas Balestrieri, Cremonensis, fecit Mantuæ, 1762."

Ballantine, was working in Edinburgh in 1850 and in Glasgow in 1856.

Banks, Benjamin, son of George and Barbary Banks, b. July 14, 1727; d. Feb. 18, 1795. Was one of the first English makers to follow the Amati instead of the Stainer pattern, copying it very closely. Pupil of Wamsley in London, then settled in Salisbury. His instruments are excellently made, the scrolls perhaps somewhat clumsy; the tone is good, particularly that of the violoncellos. The varnish is transparent and rich; brownish-yellow colour with a reddish tinge is used for his best instruments, deep red with blackish tinge for others. He unfortunately let it clog the fibre of the bellies, which gave them a white appearance, or, technically, "the grain was killed." His large violoncellos are best, the smaller ones are equally well made but have not the same amount of tone, the style of finishing is very marked and decided, so that his instruments are easily recognised. A violoncello made after the Stainer model, with yellow brown-red varnish, had a fine tone. The average price of the best violoncellos between 1790 and 1794 was from ten to twelve guineas, but in this century they realised as much as £50. Inferior instruments were made by him (probably assisted by sons or other workmen) for Longman and Broderip, music publishers, the pattern long, more on the Stainer model, with red varnish. The names of Longman and Broderip are stamped on the back under the button, but there is no writing or label to show who was the maker. No double-bass of his is known, and it is doubtful if he or any member of his family ever made one. Labels: "Made by Benjn. Banks, Catherine Street, Salisbury, 1773"; "Benjamin Banks, Musical Instrument Maker. In Catherine Street, Salisbury, 1780"; "Benjamin Banks, fecit Salisbury." "B. B." was stamped on the back or beneath the button at the end of the neck, also "B. Banks, Sarum."

Banks, Benjamin, second son of Benjamin Banks (1727-95), b. Sept. 13, 1754; d. Jan. 22, 1820. Worked with his

father at Salisbury, probably 1770-80, then moved to London, to 30, Sherrard Street, Golden Square; went later to Hawk Street, Liverpool, where he died and was buried at St. Mary's, Edgehill. Two violins are known of his, one dated 1771, the other 1775, and an alto dated 1778. A violoncello had the label: "Made by Benjn. Banks, No. 30, Sherrard Street, Golden Square, from Salisbury."

Banks, James and Henry, fourth and sixth sons of B. Banks (1727-95). Both born in Salisbury, James about 1756, d. June 15, 1831; Henry about 1770, d. Oct. 16, 1830. They were in business together, Henry as a pianoforte tuner and repairer and James as a violin maker; the latter was an excellent workman, followed the same models as his father, used similar varnish, though occasionally the red-colour varnish had more black in it. 1811, they sold their business in Catherine Street, Salisbury, and went to Liverpool, to Church Street and then to Bold Street, where they died; they were buried in St. Mary's, Edgehill. A number of unfinished instruments in the white wood were found in the cellar of their Liverpool house, and sold in that state. Labels: "James and Henry Banks, Musical Instrument Makers and Music Sellers, Salisbury, 1802"; "James and Henry Banks, Salisbury, 1804." A violoncello made by both of them in 1797 was exhibited in the South Kensington Museum, London, 1872.

Baptista. See "Battista."

Barbanti, Silva Francesco. A maker in Correggio, 1850.

Barbey, Guillaume. Maker of a bass-viol with six strings at Brussels.

Barbieri, Francesco. A maker in Verona, 1695. His violins follow the pattern of Andrea Guarneri.

Barnes, Robert. Pupil of Thomas Smith at the "Harp and Hautboy" in Piccadilly; a fellow-apprentice was John Norris, with whom he started a business in 1765. No instruments of theirs is known except a violoncello, which was probably made by E. Aireton, but is stamped with their name on the back. They first lived in Windmill Street, then Coventry Street. Label: "Made by Norris and Barnes, violin, violoncello, and bow makers to their Majesties, Coventry Street, London."

Barnia, Fedele, b. at Milan; settled in Venice. Probably a pupil of Pietro Guarneri. A small violoncello is

known, of accurate proportions, with yellow varnish somewhat transparent, and good tone. Label: "Fedele Barnia, Milanese, fece in Venezia, l'anno 1761"; one dated 1715 was found in a very beautiful theorbos.

Baroux. Lived in Paris, 1830, at 57, rue du Petit-Carreau. He was a very able violin bow maker.

Barrett, John. Worked about 1714-30 at the "Harp and Crown" in Piccadilly, London. A contemporary of Barak Norman and Nathaniel Cross. He made some good instruments on a long and arched pattern, but they all have ink-lines instead of purple, and the fluting where the ink-lines are is very acute, forming almost the inner half of a circle; the tone of his violins is sweet but not powerful, the wood well-selected, the varnish a yellow colour. 1802, they were valued at 6 guineas, later at 8 or 10. A violoncello is mentioned as of beautiful tone. Labels: "John Barrett, at the Harp and Crown in Pickadilly, 1722"; "Made by John Barrett at ye Harp and Crown in Pickadilly, London, 1731."

Barton, George. Worked at Elliot Court, Old Bailey, London; d. about 1810.

Basi, Florianus. A clever maker of mandolines in Bologna, 1756-81. Label: "Florianus Basi, in via S. Mamoli Bonone, fecit 1756."

Bassiano. Lute maker in Rome, 1666; a theorbos with this date is in the collection of the Gesellschaft der Musikfreunde, Vienna.

Bassot, Joseph. A maker in Paris about 1780 to 1802, at the Quinze-Vingt (1783), then rue Chabanais (1788). He made beautiful violins, with brown varnish, sometimes tinged with red. His earlier instruments, with yellow varnish, are not so well made. Label: "Joseph Bassot, luthier, Paris, 1802."

Bastogi, Gaetano. Maker of cithers and lutes in Leghorn in the 18th century.

Battista of Brescia, about the end of the 15th century. There is a very old "pochette," with the stamp "*Battista Bressano*," in the museum of the Lyceo filarmonico of Bologna.

Battista, Giovanni. A maker of guitars and mandolines in Naples, 1701, according to a label in a mandola of fine tone. Label: "Gian Battista, Fabricatore Napoli, anno 17—in S. M. dell' ajuto."

- Baud.** A maker at Versailles. A violin of his, made without bars, which he thought interfered with the vibrations, was not favourably reported on.
- Baumeester.** See "Boumeester."
- Bausch,** Ludwig Christian August, b. Jan. 15, 1805, at Naumburg; d. May 26, 1871, at Leipzig. Pupil of B. Fritsche in Dresden, then settled in Leipzig as a violin bow maker. Other members of the firm were Ludwig Bausch and Otto Bausch (b. 1841).
- Bausch** was a celebrated maker of violin bows in Dessau. It is said that Spohr gave him advice as to the construction of the bow. 1840, he received a silver medal at the Dresden Exhibition.
- Beckmann** (Bekman), Sweno. A maker at Stockholm about 1700-6. His instruments are roughly made.
- Bedler,** Norbert. A maker in Würzburg in 1723. Was appointed maker to the Bavarian Court. In a viola di bordone in the Paris Conservatoire Collection is the label: "Norbert Bedler, luthier de la Cour de Bavière à Wurtzbourg, 1723."
- Bela,** Szepeßy, b. Nov. 30, 1856, Budapest. Apprenticed to Samuel Nemessany in Budapest, from August, 1868, till May 24, 1874. Then went to Vienna and worked under Zach till Oct. 20, 1879. Was then in Munich, but left, 1881, to settle in London, where he has his own business. He has personally made and varnished up to the present time 104 violins, 4 violas, and 2 violoncellos. He generally follows the Stradivari and Guarneri patterns, but in a few cases that of Nicola Amati; he uses oil varnish of soft quality, a yellow-red colour. His instruments are much liked.
- Bellone,** Pietro Antonio, known as Il Pescorino. A maker in Milan in 1694. Label: "Pietro Antonio Bellone, detto il Pescorino, fece in contrada larga di Milano, 1694, al segno di S. Antonio da Padova."
- Bellosio,** Anselmo. A maker in Venice about 1720-80. Pupil of Santo Serafino. He made good violoncellos, but as a rule his instruments are not so well made as those of his master. M. A. Cerin was a pupil of his. Label: "Anselmij Bellosij, fecit Venetiis, 17—."
- Belviglieri,** Gregorio. A maker in Bologna in 1742. His violins are fairly good.
- Benedict,** Jose. A maker at Cadiz in 1738. Label: "Compuesto en Cadix p. Jose Benedict, año del 1738."
- Benedicti,** Donate de. In Cremona, 1674.
- Benti,** Matteo, b. 1579. A maker in Brescia, was contemporary with G. P. Maggini. His instruments are little known, but are fairly well made on the Brescia model; a violin was dated 1601. In a Paris museum is a beautiful lute of his, richly inlaid, and splendidly made.
- Beretta,** Felice. Worked at Como about 1760-85. Was a pupil of Giuseppe Guadagnini. His violins are inferior, he used bad wood and yellow varnish of poor quality. A printed label found in an alto of ordinary make was: "Felice Beretta, allievo di Guiseppe Guadagnino, fece in Como, l'anno 1784." A similar label was dated 1782.
- Bergé.** A maker at Toulouse in 1771.
- Bergonzi,** Benedetto, d. 1840. A descendant of the Bergonzi family, who worked in the same house in the Piazza San Domenico, Cremona. Was a clever restorer of violins.
- Bergonzi,** Carlo, of Cremona, the first of the great Bergonzi family of makers, b. (?) ; d. 1747. Worked about 1712-46. Began to put his own name in his instruments about 1716. He was the most celebrated pupil of Antonio Stradivari, whose pattern he copied very closely. Was also said to have been a pupil of Nicola Amati. After the death of Ombono Stradivari (d. 1742), Carlo inherited all the working materials which had belonged to Antonio Stradivari, and in 1746 he and his son Michel Angelo (then aged 24) moved into Antonio Stradivari's old dwelling, in the Piazza San Domenico. His violins, which are more scarce than his violoncellos, are generally made on a flat model, like the early instruments of Stradivari; he enlarged the pattern later on. The sound-holes, placed lower and nearer the edge, are longer and more open than those of Stradivari; the scrolls, flatter than usual, are boldly cut; the arching is decided; the wood is always very fine; the varnish, a beautiful red-brown or rich amber colour, is rather heavy, a sign of decadence, but gives the instruments a peculiar type of their own. The tone is sonorous and penetrating. The work is always beautifully finished. His violoncellos and double-basses are especially good, the latter being some of the finest known. Unluckily he made them on too large a pattern, and many have been cut down to suit

modern requirements, so that in their original state they are rarely to be met with. The work is careful, the wood well chosen; the varnish, of a red-brown colour, much altered by age, is often rather thick. The violins, altos, and violoncellos (the latter being thought to equal the work of his master, Stradivari) are all characterised by a peculiarly penetrating sonorous tone, and are much sought after, sometimes fetching high prices, from £200 to £300. A very fine violoncello was dated 1746. Labels: "Anno 1723, Carlo Bergonzi, fece in Cremona"; the same in a violin dated 1733, and another dated 1731; "Carlo Baganzi, allievo di Nicola Amati, fecit Cremonæ, anno 1723"; "Anno 17—, revisto e corretto da me Carlo Bergonzi in Cremona."

Bergonzi, Carlo, third son of Michel Angelo. Worked in Cremona about 1780, and died there about 1820. He made a few violins of little value, with straight, ugly sound-holes; but principally guitars and mandolines.

Bergonzi (Baganzi), Francesco. Is named as early as 1687. May have been the father of Carlo.

Bergonzi, Michel Angelo, son of Carlo, b. 1722; d. after 1765. Worked in Cremona about 1740-65. His work is heavy and altogether inferior to that of Carlo, he flattened the model and exaggerated the curves; followed both small and large patterns; the varnish is hard and thick, the tone is nasal. But his double-basses show better work and have a powerful tone, serving well in an orchestra. Label: "Michel Angelo Bergonzi, figlio di Carlo, fece in Cremona, 1740." Another is known, dated 1755.

Bergonzi, Nicola, eldest son of Michel Angelo. Worked in Cremona about 1755-82. His instruments show a great falling off; made on a similar model to that of his father; his work is often highly finished but is wanting in character; the scroll is cramped, the wood often too close-grained, the varnish poor and thin. Label: "Nicolaus Bergonzi, Cremonensis, faciebat anno 1760"; a tenor dated 1781 is known. He made a great number of violins.

Bergonzi, Zosimo, brother of Nicola. He worked about the same time, perhaps had more ability; some violoncellos and double-basses of his are fairly well made, but the work, like that of his brother, is much inferior to Carlo's.

He used a label ornamented like that of Carlo: "Fatto da me Zosimo Bergonzi, l'anno 1777, Cremonæ."

Bernardel, Auguste Sébastien Philippe, b. Jan. 12, 1802, at Mirecourt; d. August 6, 1870, at Bougival. One of the most distinguished French makers. He began as an apprentice in Mirecourt, went to Paris in 1820, worked first under Nicolas Lupot and then under C. F. Gand, whom he left in 1826 in order to start a business of his own in the rue Coquillière. In 1859 he took his two sons into partnership, and the firm was called "Bernardel et fils"; he retired in 1866 so as to facilitate the association of the Gands in his business, which was then styled "Gand et Bernardel." He made a large number of excellent instruments, the violoncellos especially having a remarkably fine tone. Label: "Bernardel, luthier, ex-ouvrier du Sr. Lupot, rue Coquillière, No. 44, à Paris, l'an 1826." This was in a violin made by him soon after he left Gand; perhaps the first to contain his signature; it is beautifully finished and has a fine tone. Printed label: "Médaille d'or et d'argent aux expositions de 1844 et 1849. Bernardel, luthier, élève de Lupot, rue Croix-des-Petits-Champs, 21, à Paris, 18— . . . (Signed) Bernardel." Honours: mention, 1827; bronze medals, Paris, 1834 and 1839; silver medal, Paris, 1844, for an alto placed in the 1st class; gold medal, Paris, 1849; a medal of the 2nd class, London, 1851; and a medal of the 1st class, London, 1855, for a violin copied from Maggini, a bass, and a double-bass.

Bernardel Frères. Ernst Auguste and Gustave Adolphe, sons of Sébastien Philippe; the former b. April 2, 1826, retired from the business in 1886; the latter b. April 26, 1832. When their father retired in 1866, they continued the business in partnership with Eugène Gand, as "Gand et Bernardel Frères." M. Gustave Bernardel is now head of the firm.

Bertasio, Luigi. Worked in Piadena, 17—.

Bertassi, Ambrogio. Working in Piadena about 1730.

Bertet, Joseph R. A maker in Paris in the 18th century. In an alto of a large pattern, with thick yellow varnish, carefully made, was the label: "Joseph R. Bertet, au Roy David, rue Neuve St. Roch à Paris, 1754."

Berti, Antonio. Cortona, 1721. A maker of dulcimers.

Bertolotti, De. See Gasparo da Salò.

Bertrand, Nicolas. A maker in Paris about 1686 to 1735. He made some violins of no great value, but is better known for various viols: a bass-viol dated 1687; another with the label "Nicolas Bertrand, Paris, 1720," well made, with a thick red varnish; a treble-viol dated 1701 in the Brussels Museum; a small five-stringed viol, dated 1714, in the Paris Museum; and a bass dated 1720. His name is often branded on his instruments.

Besler, Norbert. See "Bedler."

Betts, John Edward, known as "Old John Betts," b. 1755, at Stamford, Lincolnshire; d. March, 1823, was buried at Cripplegate Church. Pupil of Richard Duke, senior, in London. He made few instruments; the sound-holes are rather wide, the purfling broad, and the scrolls well cut; but he had great knowledge of Italian instruments. Clever workmen, such as the Panormos, Bernhard Fendt, his nephew Edward, and John Carter were employed by him, principally to copy old English and Italian instruments. Label: "Jo. Betts, No. 2, near Northgate, the Royal Exchange, London, 1782." He advertised that he "makes in the neatest manner, violins the patterns of Ant. Stradivarius, Hieronymus Amatus, Jacobus Stainer, and Tyrols. Equal for the fine, full, mellow tone to those made in Cremona."

Betts (Ned), Edward, nephew of John Betts, like him a pupil of Richard Duke. He died before his uncle, probably between 1815 and 1820. He was a good maker, his instruments had a powerful tone, and all the work most carefully finished. He made very good copies of older makers, more especially of N. Amati. Other members of this family were not violin makers themselves though they continued the business as dealers.

Bianchi, Nicola, b. about 1800 at Genoa; worked till about 1875. Pupil of Ceruti at Cremona, Guadagnini and Pressenda at Turin. Clever repairer of old instruments. Lived about five years at rue Croix-des-Petits-Champs in Paris, but having quarrelled with the violin makers there, he returned to Genoa, and finally settled in Nice, where he died. His instruments show excellent work, and bear comparison with those of good modern makers.

Bindernagel (Binternagel), of Gotha. Was first a carpenter, then became an

apprentice to Ernst (1745-1804), when Otto left Ernst in order to settle at Weimar. He followed the Stradivari pattern, but his instruments are not well made. He also made harps and guitars.

Bittner, David. A maker in Vienna, d. (?) 1880. He did a large trade in America. Exhibited a violin and violoncello in London, 1862.

Blair, John. Worked in Edinburgh in 1820 with Matthew Hardie.

Blaise. A maker in Mirecourt in 1820. Instruments not particularly well made.

Blanchard, Paul François, grandson of François Blanchard, a maker of guitars; b. Feb. 10, 1851, Mirecourt (Vosges); apprenticed there (1865) to Auguste Darte (pupil of J. B. Vuillaume and successor to Nicolas Vuillaume). 1868, worked a few months at Marseilles with Daniel, and in October, 1869, settled at Lyons, working under Silvestre neveu, until he started his own business, 45, rue Ferrandieri, in 1876, which he moved, 1890, to 77, rue de la République. Two workmen are employed, one for repairs, the other for new instruments. Blanchard himself repairs old instruments and makes all the new violins, which have his label: "Fait par Paul Blanchard à Lyon en 18—, No. —," priced at £12 each. Up till now he has made 379 instruments (all numbered), he makes from 25 to 30 a year; about the same number made by his workmen are sold at half the price of his own and are labelled: "Fait dans l'atelier de P. Blanchard, Lyon, 18—." Instruments made by his pupils are sold at £3 or £4 each, and have a label representing the Lyons city arms inscribed, "Lugdunum, anno 18—." Blanchard generally follows the Stradivari and G. Guarneri patterns, but does not attempt to artificially age his violins; the tone shows great equality on all the strings, is powerful and clear, the oil varnish, very transparent, is a golden red colour for his own instruments, a lighter colour for those made in his shop. He first exhibited at Paris, 1889, and gained a silver medal; was awarded the "Grand Prix" at the Lyons Exhibition in 1894; was appointed "Luthier du conservatoire national, de l'orchestre et des théâtres municipaux."

Boquay. See "Boquay."

Bodio, Giambattista. A maker in Venice about 1792 to 1832. The few instruments known show nicely finished

- work and have a fine oil varnish. Pietro Valentino Novello was a pupil of his.
- Boivin, Claude.** A maker in Paris about 1735-53. A violin with rose-coloured varnish was well made and had the label: "Claude Boivin, rue Tiquetonne, 'à la guitare royale,' à Paris, 1746." Two similar labels were dated 1744 and 1748. A bass-viol is dated 1735, and a guitar in the Paris Conservatoire Collection, made for the daughter of Louis XV., is dated 1749.
- Bolles.** One of the earliest makers of lutes and viols in London in the beginning of the 17th century. Mace ("Musick's Monument," publ. 1676), speaking of a good "chest of viols," says: "Yet the highest in esteem are Bolles . . . (one Bass of Bolles's I have known valued at £100) . . . these were old . . . &c."
- Bomberghi, Lorenzo.** A maker in Florence towards the end of the 17th century.
- Bomé, Thomas.** In a violin of ordinary workmanship in the Paris Conservatoire Collection is the following label: "Thomas Bomé, Versailles, 1790."
- Bongars, Simon.** Only known by a bass-viol with six strings, dated 1655.
- Bonoris, Cesare.** A maker of excellent viols in Mantua, 1658.
- Booth, William, b. 1779;** believed to have died 1857 or 1858. At first a hairdresser, but 1809 commenced to make and repair violins. Label: "Wm. Booth, maker, Leeds, 1828."
- Booth, William, son of W. Booth, senior, b. 1816, Leeds; d. June 1, 1856;** buried at Burmantofts Cemetery. Employed by Henri Gugel, 1834-38. Returned to Leeds (1838) and began business as an instrument maker. He was a clever workman.
- Boquay (Bocquay), Jacques, b. at Lyons.** Worked in Paris about 1705-35, was living rue de la Juiverie, 1718, but went to rue d'Argenteuil, 1719. Made too many instruments to finish them with care. His violins are good, though inferior to those of Pierray, his contemporary. He followed the Amati pattern, his instruments are small, slightly arched, the tone generally poor owing to the thicknesses being badly calculated; the varnish, very transparent, is red-brown, sometimes yellow colour. His violoncellos are handsome instruments and have a fine tone. Label: "Jacques Boquay, rue d'Argenteuil, à Paris, 1723." An alto
- was dated 1709; a violin dated 1718 in the Paris Conservatoire collection was one on which Baillot used to play when teaching. A violoncello dated 1719 and a violin dated 1730 are also known.
- Borbon (Bourbon), Gaspar.** Worked towards the end of the 16th century in Brussels. He made violins, altos, and double-basses, after the pattern of Gasparo da Salò, with perpendicular sound-holes, widely opened. An alto, curiously made, with yellow varnish, was exhibited at Paris, 1878.
- Borelli, Andreas.** Worked in Parma about 1730-47. His instruments are liked in Italy, the pattern is similar to that of Lorenzo Guadagnini, but the varnish is not so beautiful. Label: "Andreas Borelli, fecit Parmæ, anno 1746."
- Borlon (Porlon), Artus or Arnould.** A maker of stringed instruments, principally cithers, in Antwerp, about 1579.
- Borlon, François.** A maker in Antwerp about 1680-1710. A bass-viol of his in the Church of St. James, Antwerp, is said to have a beautiful tone.
- Borlon, Jean.** Worked about 1680-1710 in Antwerp.
- Bortolotti, Luigi.** A maker in Milan about 1810-15. His instruments are carefully made, with yellow varnish. "Luigi Bortolotti, 1815," was found stamped on a cither.
- Bosi.** See "Basi."
- Bossu.** See "Boussu."
- Boucher.** Worked in London in 1764.
- Boullangier, Charles, b. 1823, Mirecourt; d. Oct., 1888.** Learnt his trade in Mirecourt till 1843. Then worked in Paris under Vuillaume till 1846, and 1846-49 under Gand and Bernardel. Went to London, March, 1849, and made violins for Edward Withers till 1856, when he started his own business. He made a great many violins, violas, and violoncellos, generally copied from Stradivari or Guarneri patterns, and used a dark red varnish. He exhibited in 1862, 1872, and 1888, and was awarded two diplomas and a silver medal.
- Boumeester (Baumeester), Jan.** A maker in Amsterdam about 1637-68. A violoncello of large pattern, with carved scroll and varnished yellow, was labelled "Jan Boumeester, me fecit in Amsterdam, anno 1637." In a five-stringed bass-viol with carved head and yellow varnish was the label: "Jean Baumeester, Amsterdam, 1667."
- Bourbon.** See "Borbon, Gaspar."

- Bourdet, Jacques.** A maker in Paris 1751-52. His instruments are fairly well made.
- Bourdet (Bourdôt), Jean Sébastien,** b. 1530, Mirecourt. Was settled in Paris in 1555. Was one of the first of the celebrated Lorraine school of makers, possibly a pupil of Tywersus.
- Bourgard, Jean.** Worked in Nancy about 1780-87. In a violin, well made, with red varnish, was the label: "F^t par moi, Bourgard, facteur d'instruments, rue de la Posonnerie à Nancy, 1786."
- Bourlier, Laurent,** b. 1737, Mirecourt; d. 1780. Nothing known of this maker.
- Boussu.** Worked in Eterbeck-les-Bruxelles about 1750-80. Followed the Amati pattern, used yellow varnish; on the whole, made good instruments.
- Braglia, Antonio.** In Modena in the 18th century.
- Brandiglioni.** In Brescia in the 17th century. He copied the Maggini model.
- Brandl, Karl.** A maker in Budapest, he sent two good violins, made after the models of Stradivari and Guarneri, to the London Exhibition in 1862.
- Branzo, Barbaro Francesco.** A maker in Padua, 1660.
- Bremeister, Jan.** In Amsterdam, 1707.
- Brensi, Girolamo.** A maker of viols in Bologna, probably at the beginning of the 16th century. A "viola da braccio" in the collection of the Lyceo filarmonico at Bologna has five strings and is labelled: "Hieronymus Brensius Bonon."
- Bresa, Francesco.** A maker of inferior instruments in Milan in the 18th century. A label is known, but it has the name of the town partly effaced: "Francesco Bresa, fece alla scala in Mil . . . 1708."
- Breton, J. F.** Worked in Paris, 1740-80. His instruments are rather heavy in character, but are fairly well made, varnish a dark brown colour, "Breton à Paris" is branded on their backs. Label: "J. F. (V.?) Breton, citharæ fabricator, facit, vendit et reconcinat instrumenta musica omnes genis.—Parisiis, anno 1740." The same label, dated 1780, was found in a violin.
- Breton, Le, b.** 1780, at Mirecourt, where he worked from 1812 to 1830, the year of his death; was there a contemporary of the eldest Nicolas. His violins are carefully made, of a good pattern, slightly arched, the purfling neat, the varnish yellow, slightly tinged with red, his monogram branded on the neck. They are not rare, but though of no great value, are often imitated. Label: "Luthier de S. A. R. Mme. la Duchesse d'Angoulême."
- Broschi, Carlo.** Worked in Parma, 1730-44. Label: "Carlo Broschi in Parma, fecit 1732."
- Brown, Anthony.** Is said to have learnt his trade under Joseph Panormo, or under John Morrison. He became celebrated for his guitars. In 1855 he was living in Rosamond Street, Clerkenwell, but afterwards went to the "diggings." He was not related to the other violin makers of the same name.
- Brown, James, b.** 1755 or 1759; d. Sept., 1830 or 1834. Was a silk weaver in Shoreditch, London; but, 1804, learnt violin making under Thomas Kennedy, and established himself in Wheeler Street, Spitalfields, as repairer and maker of instruments.
- Brown, James, jun.,** son of James Brown, b. Nov., 1786; d., 1860, at White Lion Street, Norton Folgate. Apprenticed to his father, but was principally employed to make bows for the various instruments. After his father's death, he made violins, violoncellos, and double-basses. Both father and son were good average workmen.
- Brown, son and pupil of James Brown, jun.** When about twenty years old, ceased to make instruments.
- Browne, John,** a maker at the sign of the "Black Lion," Cornhill, London, in 1743. Made good copies of Nicola Amati, cut his scrolls well, but his varnish was hard.
- Brubach, Antoine, b.** Jan. 22, 1847, Mirecourt. In 1884 appointed head of the business that "A. Klein et Cie." had just started in Rouen. Has made a number of violins, altos, and violoncellos carefully and well. Obtained, as "collaborateur," the silver medal at the Rouen Exhibition, 1884.
- Brugère, Charles Georges,** b. Nov. 10, 1865, at Mirecourt; son of Charles Joseph Brugère, a maker of guitars. Apprenticed, 1878, at Mirecourt, to Etienne Drouin. 1882, went to Lyons to work for two and a half years under Paul Blanchard; then after nine months with Paul Bailly at Paris, entered the workshop of Gand & Bernardel, where he remained from Dec., 1885, till 1892. He succeeded Eugène Henry, Sept. 22, 1892, at 151, rue St. Martin, Paris. As he and three workmen are almost exclusively employed in repairing old instruments, he only makes about twelve new instruments a year; these, whether violins, violas, or violoncellos, are con-

- secutively numbered as made, and only when his own personal work are labelled with his name. He follows the Stradivari pattern, and uses good oil varnish, varying in colour from yellow to golden-red. He exhibited at Lyons, 1894, a double quintet of instruments; the violins and violoncellos were reported of powerful and sweet tone, and the double-bass as equally excellent on all four strings; he was awarded the first silver medal.
- Brugère, Charles Malakoff**, b. 1856-7; d. 1894, Mirecourt; eldest son of François Brugère. Worked a long time under Hel at Lille, then settled in Marseilles, where he made about a hundred good instruments.
- Brugère, François**, brother of Charles Joseph Brugère, b. 1822, Mirecourt; d. there 1874. Worked under Pierre Silvestre at Lyons, and under Daniel at Marseilles. Made a great many violins, violoncellos, and double-basses for J. Derazey at Mirecourt. Had three sons, all makers.
- Brugère, Joseph Napoléon**, second son of François Brugère. Is settled at Mirecourt, where he makes a specialty of double-basses, and is well known as an excellent workman.
- Brugère, Michel**, third son of François Brugère. Since 1893 has been the chief collaborateur of Charles Georges Brugère. Besides making new instruments, he excels in repairing old ones.
- Bucchenberg**. See "Bueckenberg."
- Buchstadter (Buchstetter)**, Gabriel David. A maker in Ratisbon in 1752. He followed the Cremona patterns, but his instruments are not much arched, the varnish is dark yellow or brown colour, the wood not always well-selected, which renders the tone harsh; all the details are carefully finished. Owing to their powerful tone, his violins are much used for orchestra playing. One exhibited in Paris, 1878, with very dark yellow varnish, was dated 1752. Label: "Gabriel David Buchstetter, Lauten und Geigenmacher, Pede ponti prope Ratisbonam, 17—."
- Budiani, Francesco**. A maker of lutes and cithers at Brescia about 1490-1510.
- Budiani, Giavetta** (more correctly, Giovita Rodiani). A maker of lutes and viols in Brescia about 1580-1620. His instruments are similar to those of his contemporary, G. P. Maggini, but do not show the same skilful work. No violins are known; but some large bass-violis, one converted into a double-bass with four strings, had a pleasing tone.
- Bueckenberg (Bucchenberg or Bueetenberg)**, Matteo. German by birth, but lived in Rome about 1597-1620. Was one of the most celebrated Italian lute makers. A chitarone is dated Rome, 1614; in an arch-lute is the label: "Matheus Bucchenberg, Roma, 1619."
- Buonfigliuoli, Pier Francesco**. A maker in Florence in the 17th century.
- Burghardt** is the Swiss form of the name "Bourgard," *q. v.*
- Burgle, Johann**. A maker in Griezbach, 1828. Label: "Johan lion Burgle, geigenmacher in Griezbach, 1828."
- Busas, Domenico**. A maker in Vicenza, 1740.
- Busseto (Buseto)**, Giammaria del. A maker of viols in Cremona, about 1540-80, was said to have taught Andrea Amati. His instruments are on a long pattern, decidedly arched, with large sound-holes and brown varnish; one with deep yellow varnish was dated 1570. Label: "Gio. Maria del Busseto, fece in Cremona, 1545."
- Bussolero, Luigi**. A maker of cithers and mandolines in Rivanazzaro in 1817.
- Bussot**. A maker in Paris, 1788.
- Buthod**. A maker of cheap instruments in Mirecourt. Worked under Vuillaume for some time. In 1839 was awarded a bronze medal. His violins are strongly made and are much used in orchestras and Conservatoires. About 800 violins, 40 altos, and 50 basses were turned out of his workshop each year. Later, went into partnership with Husson, and the business gradually developed into a trade in instruments of all kinds, becoming "Husson, Buthod et Thibouville."

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- Cabresy.** Is only known by a bass dated 1725.
- Cabroli, Lorenzo.** Worked in Milan about 1716. His violins are not very good, he used yellow varnish.
- Cabroly.** Was working in Toulouse about 1740-47. His instruments are fairly good, he used pale red varnish. Label: "Fait par Cabroly à Toulouse, 1747."
- Caeste, Gaetano.** A maker in Cremona in 1677.
- Caesto (Caesta), Pietro Antonio della.** Worked in Treviso, 1660-80, and cleverly imitated the Stradivari model.
- Cahusac.** Worked in association with the sons of Banks in London about 1788.
- Calcani (Calcagni), Bernardo.** A maker in Genoa, 1710-50. His instruments are carefully made, on the model of Stradivari, with beautiful golden or orange-red varnish, a few with yellow varnish, with small scroll and well cut sound-holes. Label: "Bernardius Calcanius, fecit Genuæ, 1710"; another similar label is dated 1750.
- Calonardi, Marco.** A maker in Cremona in the 17th century.
- Calot (Callot), b. 1810, Mirecourt.** First worked under Clément in Paris, but in 1830 went into partnership with Augière. His instruments were beautifully made and had a fine tone.
- Calvarolla, Bartolommeo, of Torre Baldone (Bergamo).** Worked about 1753-67 in both Bologna and Bergamo. His instruments are fairly well made, with yellow varnish, somewhat like those of Ruggeri in form, but the scroll is weak and badly proportioned. Label: "Bartolommeo Calvarolla, fecit Bergamo, 176—."
- Calzavara, Santo, of Padua, about 1764.** The label: "Santo Calzavara, fece in Padova, l'anno 1764," was found in a small mandoline.
- Camilli, Camillus (Camilus di Camila).** Worked in Mantua about 1739-50. He followed the Stradivari pattern, and used carefully selected wood; his violins have a beautiful tone, and are varnished pale red, somewhat similar to Landolfi's instruments; the sound-holes are wide and short. Label: "Camillus Camilli, fecit Mantuæ, 1739"; a similar label is dated 1750.
- Camillio, Davido.** A maker in Cremona in 1755.
- Campion.** A guitar of his, made of mahogany wood, with six strings, with ebony and mother-of-pearl ornamentation, was exhibited in 1823.
- Camploy, J.** A maker in Verona. Exhibited two violins at Munich in 1854, on which he had used a varnish of his own invention.
- Capo.** In Milan in 1717, according to a label.
- Cappa, Giofredo (Goffredo).** Probably born at Cremona. Was working there under the Amatis about 1590, and later, about 1640, in Saluzzio (Piedmont). Made both large and small violins, more valuable as specimens of old Italian work than for their tone; the large instruments are preferable. His violoncellos show some of his best work, but are too much arched, and the sound-holes are badly cut; the wood varies, that used in Cremona was of foreign growth, but in Piedmont he used locally grown wood, of coarse fibre; the varnish is generally golden or yellow colour, but varies a good deal; the purfling is carelessly done. The pattern was often too large and had later to be cut down. Labels: "Jofredus Cappa in Saluzzio, fecit anno 1640"; "Joffridus Cappa, fecit salutiis, anno 16—."
- Cappa, Giachimo (Gioacchino) and Guisepe.** Possibly sons of Giofredo. Were both makers, working in Saluzzio and in Turin about 1661-1712. There are instruments dated 1712, but of no particular merit.
- Carcanius.** A very old label printed on parchment is dated Cremona, 1500.
- Carcassi, Lorenzo Francesco and Tommaso.** Worked in Florence about 1735-58. Though not in the first rank of makers, their workmanship was good; they used yellow-brown varnish. Label: "Lor° e Tom° Carcassi in Firenze, nell' anno 1752, all' insegno del Giglio."
- Carlo, Guiseppe.** A maker in Milan in 1769.
- Carlomordi, Carlo.** A maker in Verona in 1654.
- Caron.** Worked in Versailles, 1775-85. Was maker to the Queen. His instruments are not in any way remarkable, an alto, well made, with brown-black varnish, was labelled: "Caron, luthier

- de la Reine, rue Royale, à Versailles, 1777"; a similar label is dated 1775. A ten-stringed theorbo in the Paris Conservatoire Collection is dated "à Versailles, rue Satory, 1785."
- Carré, Antoine.** A clever maker in Arras about 1790, but is best known for his hurdy-gurdys.
- Carter, John.** Worked in London about 1780-90 for John Betts, and made some excellent instruments, many of which were sold with the label of Betts. His own label was: "J. Carter, Violin, Tenor, and Bass Maker, Wych Street, Drury Lane, London, 1787."
- Casini (Cassini), Antonio.** A maker in Modena about 1660 to 1700. His violoncellos were made on a large pattern, the varnish a clear chestnut or brown colour, the workmanship fair. Labels: "Antonio Casini Modenæ, anno 1660"; the same in a violoncello dated 1665; "Antonio Casini, fecit Muttinæ, anno 1683" (in a violoncello); "Antonius Cassinus, fecit Mutinæ, anno 17—."
- Caspan, Giampietro.** Worked in Venice about 1650. He followed the Amati pattern. His violins are small, with yellow varnish.
- Cassanelli, Giovanni.** A maker in Ciano in 1777.
- Cassineau.** According to an old French musical journal of 1770, "Cassineau, of Paris, rue des Prouvaires, near St. Eustache, makes, sells, buys and hires all sorts of instruments, violins, bass viols, pardessus, guitars, clavecins, mandolines, double-basses, &c."
- Castagnery (Castagneri), Andrea.** An Italian who worked in Paris, 1732-57, at the Hôtel de Soissons (which was destroyed 1748-9). He made good instruments; the varnish varies greatly in colour, from yellow-brown to a pale red. A violin dated 1735 was not arched, but the varnish is of good quality. An alto dated 1741, with yellow varnish, has a fine tone. Labels: "Andreas Castagnery, Hôtel Soisson, Paris, 1738"; "Andrea Castagneri nel palazzo di Soessone, Parigi, 1740"; a similar label dated 1744; "Castagnery, rue des Prouvaires, Parigi, 1747" (in a badly restored violin). Other dates are—in violins, 1732, 1735, 1739, 1757; in a bass, 1751.
- Castagnery (Castagneri), Gian Paolo.** A maker from Cremona, who worked in Paris about 1630-62. He was one of the best Parisian makers of his time, his violins had a sweet though not powerful tone. Label: "Castagneri Gian Paolo, nel palazzo di Soissons in Parigi." Instruments dated 1639 and 1662 are known.
- Castellani, Luigi,** son of Pietro Castellani, b. 1809; d. 1884. Worked in Florence in the Via Calimarusza. He was a clever restorer of old violins, but did not make new ones; he made excellent strings, however, and guitars of fine tone. He studied music in his youth and became a good player on the double-bass. Obtained a silver medal of first class in 1877.
- Castellani, Pietro,** b. Florence, second half of the 18th century; d. 1820. He principally made guitars, which are much liked; but also made some violins.
- Castello, Paolo.** A maker in Genoa about 1750-80. His instruments are fairly well made, he used yellow varnish. A violin, which has since been carefully enlarged, was on a small model, very much arched, and it was labelled: "Paulus Castello, Genuæ, anno 1774." Small printed label: "Paulus Castello, fecit Genuæ, anno 1778."
- Castro.** Worked in Venice, 1680-1720. His instruments are not liked; though the wood is carefully selected, the pattern is bad, the sound-holes roughly worked, and the red varnish of poor quality.
- Catenar (Catenari), Enrico.** Was working in Turin about 1670. His instruments, which are well made, rather recall those of Cappa, of whom he is said to have been the pupil. Printed label: "Henricus Catenar, fecit Taurini, anno 1671."
- Cati, Pier Antonio.** A maker in Florence, 1741. His "kits" or pocket violins are well made.
- Cattenaro.** A maker of viols and violas da gamba in Pavia, 1639.
- Cavalorio.** Was working in Geneva, 1725.
- Cellini, Giovanni,** the father of Benvenuto Cellini, b. in Florence; d. there of the pest, 1527 or 1528. Was first an architect but then became a lute and viol maker. His viols, made about 1500-5, had a great reputation.
- Celoniati (Celionati), Giam Francesco.** Was working in Turin in 1732. He made good violins on the Amati model, with a beautiful yellow varnish. Label: "Joannes Franciscus Celoniatus, fecit Taurini, anno 1732."
- Cerin, Marc Antonio.** A maker in Venice, 1780-93. Was a pupil of Anselmo Bellosio. Instruments are fairly well made; he used pale yellow

- varnish. Label: "Marcus Antonius Cerin, alumnus Anselmii Belosii, fecit Venetiæ, an. 1793."
- Ceruti, Enrico**, son of Giuseppe Ceruti, b. 1808; d. Oct. 20, 1883. Worked in Cremona at 14, Via Borgo Spera. Said to have made about 365 instruments, amongst others several violoncellos; the work is good, and Italian orchestral players especially value his instruments highly. Was awarded silver medals at London, 1851 and 1870, for his violins, and a gold medal, 1863, at Cremona. The last violins that he made were exhibited in Milan in 1881.
- Ceruti, Giovanni Battista**, b. about 1755, Cremona; d. 1817. Pupil of Lorenzo Storioni, to whose business in the Via de' Coltellai, near Piazza San Domenico, he succeeded in 1790. Following the principles of his master he made very good instruments; altogether, violins and violoncellos, they number about 500. He copied the model of Nicola Amati, using yellow varnish, sometimes with a reddish tinge; his work was carefully finished. Label: "Jo. Battista Ceruti, Cremonensis, fecit Cremonæ, an. 18—."
- Ceruti, Giuseppe**, son and successor of Giovanni Battista, b. about 1787; d. 1860, Mantua. He exhibited violins of good quality at Paris and elsewhere, but he has not the same reputation as his father; he more especially occupied himself with repairing old violins.
- Challoner, Thomas**. Worked in London in the 18th century. His instruments are similar to those of Wamsley.
- Champion, Jean Baptiste**. A maker in Paris in 1783.
- Champion, René**. A maker in Paris, in the rue des Bourdonnais, in 1731; in the rue des Odriettes, in 1756. His workmanship was extremely pretty, and carefully finished; he used fairly good yellow varnish, similar to that of Boquay, of whom he is said to have been a pupil. Labels: "René Champion, rue des Bourdonnois à Paris, 1735"; and "René Champion de St.-Julien, rue des Vieilles-Odriettes au coin de l'échelle du temple à Paris, 1748."
- Chanot, François**, son of a musical instrument maker in Mirecourt, b. 1787, Mirecourt; d. 1828, Rochefort. After being in the Ecole polytechnique, he entered the French navy as engineer; being retired on half-pay, owing to some satirically-written political verses, he went back to Mirecourt, and in the workshops of his father came to the conclusion that violins might be constructed on more scientific principles. He made one, only slightly arched, with the sound-holes nearly straight, and the sides less curved in, more like the sides of a guitar, the idea being to keep the wood-fibres as long as possible, as being better for vibration. A violin of this pattern was submitted to the Académie des Beaux-Arts and the Académie des Sciences in 1817; after three trials it was favourably judged, the tone being of superior quality. He was awarded a silver medal in 1819. Unfortunately, violins on this model are now of poor quality; the tone, though excellent when they are first made, does not last. 1824, he was recalled to active service and was shortly afterwards promoted to the higher grade of an engineer of the first class. The letters C.I.D. on his label are the initials of his title, "Capitaine, Ingénieur, Deuxième classe." A violin which he made in 1818 for Viotti and a violoncello are in the Paris Conservatoire collection.
- Chanot, Georges**, a brother of François, b. March 26, 1801, Mirecourt; d. Jan. 10, 1883, Courcelles, near Gif (Seine et Oise). He first worked in Mirecourt, but in 1819 went to Paris and for a year constructed violins on his brother's new model; then (1820) worked under Clément, and (1821) was employed by Gand, whom he left in 1823 in order to start business on his own account, living first rue Oblin près de la Halle au blé, then Place des Victoires (1825-28), Passage Choiseul (1828-37), rue de Rivoli (1837-48), and finally quai Malaquais. He retired from business to Courcelles in 1872. He was twice married, the second time in 1859; his first wife also made violins, working with great assiduity and rendering her husband valuable aid. Chanot made a careful study of old Italian instruments, and was excellent at repairing or modifying them. His new instruments are beautifully made and have a fine tone, they are chiefly copies of Stradivari and Guarneri; the former are the best, the wood being excellent. Was awarded: Mention honorable, 1827; silver medal, 1839, 1844, 1849 (of the second class), 1855. Labels: "Chanot jeune, rue Passage Choiseul, No. 15, à Paris, 1825," and "Georges Chanot à Paris, 1, Quai Malaquais, année 1855."
- Chanot, Georges**, son of Georges Chanot

- and his first wife. First worked with his father. 1851, went to London, where he worked under Maucotel (a brother of the maker in Paris), and, 1858, he started his own business, making instruments of very good quality. He received a "mention honorable" at the Paris Exhibition, 1878.
- Chanot, G. A.** A maker of good violins at Manchester.
- Chanot, Madame.** One of her violins was exhibited in Paris, 1827. See Georges Chanot, sen.
- Chappuy (Chapuy), Nicolas Augustin.** Worked in Paris about 1732-76. His violins are fairly good, generally on a large pattern, the work well finished, the varnish bad, generally yellow colour (he used spirit varnish, like most French makers of that time); nearly all are branded on the button with his name and the initial N. Sometimes are labelled "Luthier de S.A.R. la Duchesse de Montpensier." A violin, which was used for 37 years by Fr. Habeneck in his classes, is in the Paris Conservatoire Collection. Labels: "Chappuy à Paris"; and "Augustinus Chappuy, fecit Parisiis, anno 1776," in a violin; another violin was dated 1732. A maker of the same name is mentioned in 1794.
- Chardon, Marie Joseph,** son-in-law and pupil of Georges Chanot, sen., b. May 22, 1843, Paris. He succeeded his father-in-law in 1872. In 1878 he exhibited two quartets of instruments, very well made, the wood chosen with great care. Was awarded a bronze medal. He is very skilful in restoring old instruments, owing to his great experience and knowledge.
- Chardon, Marie Joseph Antoine Georges,** son of Marie Joseph Chardon, b. April 22, 1870. Worked under the direction of his father.
- Charle.** Maker in Paris in 1748.
- Charles, Theress.** Originally came from Mirecourt, but settled in London, in King Street, Soho, as a violin maker. On his card is printed "from Maucotel."
- Charotte, b. in Mirecourt; d. 1836.** He settled in Rouen in 1830 and worked there till his death. His instruments are inferior.
- Chastelain, Martin,** who lived in Warwick, Flanders, about 1580, was born blind. He was a maker of, and a performer on viols, violins, spinets, &c.
- Chatelain, François.** A maker in Paris about 1777-91, first at 9, rue de Braque, then in the rue de Berry. An instrument of his is dated 1783, with his name; two valuable violins are also known, in an excellent state of preservation. He sometimes made instruments in association with S. Renault, labels dated 1781 and 1791 having their names, "Renault et Chatelain."
- Chatelin, Adrien Benoist.** Maker in Valenciennes, 1758, according to a label found in a viol.
- Cherbourg.** A maker in Paris about 1770. He was the inventor of an "improved" lyre, of which he made several, not without merit, although very original in design. Label: "Cherbourg, dans le Temple à Paris, inventeur (inventeur) de la perfection de cet instrument sans désiré."
- Chéron, Nicolas.** A maker in Paris, 1658-91, in the rue Dauphine, and then in the rue de la Vieille-Boucherie.
- Cherpitel, Nicolas Emile, b. June 24, 1841, Mirecourt; d. Feb., 1893.** Worked first at Mirecourt, then under Grandjon, and, in 1859, entered the workshop of Gand Frères (Paris), where he remained till 1870. He then established himself at 364, rue Saint-Denis, but in 1884 moved to 13, rue du Faubourg Poissonnière. At the Paris Exhibition, 1878, he received a "mention honorable" for his instruments, which show clever work. Label: "Nicolas Emile Cherpitel à Paris, 13, Faubourg Poissonnière. N.E.C."
- Chevrier, André Augustin, b. in Mirecourt.** Worked first in Paris and then in Brussels. A well-made violin with red-orange varnish was labelled: "Chevrier, luthier à Bruxelles, 1838."
- Chiarelli, Andrea, b. 1675, Messina; d. 1699.** A maker of lutes and theorbos. He was also a celebrated lute player; went to Rome and Naples for his musical education, then returned to Messina and tried to improve the construction of his favourite instrument. He made several theorbos and arch-lutes; one of the latter is dated 1698.
- Chiavellati, Domenico.** Worked in Lonigo in 1796.
- Chibon, Jean Robert.** A maker in Paris, in the rue de la Comtesse d'Artois, 1775-79; and in rue de la Grande Truanderie, 1783-85. His instruments, which are not valuable, are seldom seen; two altos and a bass are known, he used brown varnish.
- Chiocchi (Chiocci), Gaetano.** Worked in Padua in the 19th century. Was clever both at repairing instruments and making them.

- Chrétien**, Hippolyte, b. April 1, 1845, Sommerviller. In 1865 he succeeded to the business of his uncle, Hippolyte Silvestre, in Lyons; 1884, moved to Paris. Under the name of "Silvestre neveu" he has maintained the excellent reputation acquired by his uncle. His new instruments have a beautiful tone, and are well made, the varnish is transparent; he is also extremely skilful in repairing old instruments. Awards: silver medal, Lyons, 1872; large medal of "progress," Vienna, 1873; silver medal, Paris, 1878; gold medal, 1889. Label: "Hippolyte Chrétien, Silvestre neveu."
- Christa**, Joseph Paul. Maker in Munich about 1730-40. Label: "Joseph Paulus Christa, Lauten und Geigenmacher in München, 1740."
- Christofori**. See Cristofori.
- Christophle**, Jean. Worked at Avignon, 1655. An alto of that date, made on a large pattern, is in the Paris Conservatoire Collection.
- Ciciliano**. See "Siciliano."
- Circapa**, Tommaso. A maker in Naples about 1730-35. A mandoline, fairly well made, is known.
- Clark**. A maker in London, living at Turnmill Street, Clerkenwell. Was a pupil of Matthew Furber.
- Claudot**, Augustin. Worked in Paris beginning of 18th century. His instruments are on a large pattern, with yellow varnish, the wood of good quality, and the work carefully finished. Instead of using a label, he generally branded his instruments with his name, "Augustin Claudot."
- Claudot**, Charles. A maker in Paris who probably came from Mirecourt. He made a number of instruments, of which few remain. The work is inferior, the varnish a yellow-brown colour; his name is to be found stamped inside on the back.
- Clément**. A maker in Paris about 1815-40, in the rue des Bonnes-Enfants. His violins are now much valued by amateurs, although it is said that he did little work himself, but employed clever workmen, such as Georges Chanot, Augière, Calot, and Thomassin. His work is beautifully finished and artistic, he used red-brown varnish with good effect. He exhibited in 1823 and 1827 and received a bronze medal.
- Cocks** (Cocko or Cocco), Christopher. Was working in Venice in 1654. There is an arch-lute in the Paris Conservatoire Collection with the label, "Christopher Cocks, all' insegna dell' aquila d'oro, Venetia, 1654."
- Coelho**, Joze Terreira. Worked in Lisbon, 18th century. In a guitar is the inscription: "Joze Terreira Coelho, a fez em Lisboa, as Poco los Negros, a Cruz da Esperança."
- Coffe-Gouette**. A maker in Mirecourt, who exhibited in 1834 and 1839 and was awarded a bronze medal. Guitars of his in the Paris Conservatoire Collection are tastefully ornamented and have a beautiful tone.
- Coincu**. See "Commé."
- Cole**, James. A maker in Manchester. He learnt his trade there, first with Tarr and then under George Crask. Until 1858 he used a label, but after that stamped "J. Cole" inside his instruments.
- Cole**, Thomas. Working in London about 1672-90. Labels: Thomas Cole, near Fetter Lane in Holborn, 1672," and "Made 1690, by Thomas Cole of London, on Holborn Hill, who selleth all sorts of musical instruments"; this last was in a very large tenor, which had a fine deep tone.
- Collichon**, Michel. Worked in Paris about 1683-93, the former date being on the label of a viol with six strings, with transparent yellow varnish, and the latter date in a bass-viol exhibited in Paris, 1889.
- Collier**, Samuel. A musical instrument maker in London, at "Corelli's Head" on London Bridge, about 1750-55.
- Collier**, Thomas. Worked in London, 1775.
- Collin**, Claude Nicolas. A maker in Mirecourt who died 1864. He learnt his trade under N. F. Vuillaume of Brussels. Amongst his pupils was his son (see "Collin-Mézin") and C. A. Miremont.
- Collin-Mézin**, Charles Jean Baptiste, son of C. N. Collin, b. Nov. 12, 1841, Mirecourt. First worked under his father there, but in 1868 settled in Paris, in the rue Faubourg Poissonnière. Though a very clever restorer of old instruments he devotes himself more to making new ones, taking those of Stradivari, Amati, and Guarneri as models; his wood is of excellent quality and his work beautifully finished. Awards: gold and silver medals, Paris, 1878 (for the beautiful varnish and remarkable tone of his violins); gold medal, Paris, 1879; silver medal, 1889. Named "Officier de l'Académie" in 1884. Labels: from 1868 to 1876—"Longueur: 9 cent. hauteur: 2 cent. Ch. J. B. Collin-Mézin fils,

- luthier, Paris, l'an 1870"; from 1876 onward—"Longueur: 9 cent. hauteur 3½. Ch. J. B. Collin-Mézin fils, luthier à Paris, rue du Faubg. Poissonnière 10."
- Collingwood, Joseph.** Worked in London about 1760, at the "Golden Spectacles" on London Bridge.
- Comble.** See "De Comble."
- Commé (or Coincu).** A guitar known made by this maker at Blois.
- Contreras, Joseph, b.** about 1710, Granada; d. about 1780. Known as "Granadino" owing to his birthplace. He worked in Madrid from about 1745, making such fine copies of Stradivari's instruments that they were often mistaken for the originals. A beautiful violin exhibited in Paris, 1878, was slightly arched, the sound-holes well cut, the varnish a yellow-red colour, very brilliant, the scroll rather heavy, the work beautifully finished. In it was the label: "Matriti per Granadensem Josephum Contreras, anno 1760."
- Contreras, son of Joseph Contreras.** Label: "Matriti per filium Granadensis Joseph de Contreras, anno 1793. No. 16."
- Conway, William.** A maker in London about 1745-50.
- Cordano, Jacopo Filippo.** Worked in Genoa about 1774. Label: "Jacobus Philippus Cordanus, fecit Genuæ, anno sal. 1774."
- Corna.** See "Della Corna."
- Cornelli, Carlo.** A maker in Cremona, 1702. Label: "Carolus Cornelli, fecit Cremonæ, anno 1702."
- Correa, Manoel, of Almeida,** in the province of Beira, Portugal. Entitled "Maker to the Queen." In a guitar made about 1600 is the inscription "Manoel Correa de Alm^{da} Uileiro da Rainha, N.S. Morador na Ruadireita la Esperança LXa."
- Corsbv, George,** believed to be a brother of Corsby of Northampton. A maker in London, in Princes Street, Leicester Square, who also dealt in old instruments.
- Corsby.** A maker in Northampton about 1780, who chiefly made double-basses. See "Corsby, George."
- Costa, Agostino, of Brescia.** A maker in Venice in the 17th century.
- Costa, Marco dalla.** A maker in Treviso about 1660-80.
- Costa, Pietro Antonio dalla.** Worked in Treviso about 1740-65. He made some fairly good violins, following the patterns of Ant. and Gir. Amati; he used yellow varnish of good quality. Labels: "Pietro Antonio dalla Costa,

- fece in Treviso, anno 174—"; "Petrus Antonius a Costa, fecit ad similitudinem illorum quod fecerunt Antonius and Hieronymus fratres Amati Cremonenses, filii Andreæ Tarvisii, anno 1757"; "Petrus Antonius a Costa, fecit Tarvisii, anno 1760"; "Petrus Antonius a Costa, fecit Tarvisii, anno 1764."
- Cotton, Robert.** The label, "Robert Cotton à Rouen," was found in a tenor viol or viola bastarda, which had six strings, rather deep sides, the head carved, the varnish red colour.
- Cousineau, Georges (? Pierre Joseph), b.** about 1753, in Paris; d. 1824. In 1788 was entitled "Luthier de la reine." He chiefly made harps and guitars, but an alto is known branded with his name, and a double-bass with three strings, which is in the Paris Conservatoire Collection, was labelled "rue des Poulies, vis-à-vis la colonade du Louvre, 'à la Victoire.' Cousineau luthier, fait et vend harpes, lyres, violons, violoncellos, contrebasses, pardessus de viole, alto-viola, guitares, violes d'amour, mandolines, sistres et autres instruments de musique. Il vend aussi des cordes de Naples et tient magasin de musique française et italienne. Son épouse grave la musique."
- Cramond, Charles.** A maker in Aberdeen about 1821-34.
- Crask, George.** Worked in various places, Salford, Manchester, &c.; he made a number of instruments, generally Italian in character.
- Cristofori (Christofori), Bartolommeo, b.** probably May 4, 1655, in Padua; d. Jan. 27, 1731. He settled in Florence in 1710. Was a maker of clavecins, but in the collection of musical instruments at Florence is a double-bass, quite possibly the only one he ever made, of which the workmanship leaves much to be desired; it is inscribed "Bartolommeo Cristofori, Firenze, 1715."
- Cross, Nathaniel.** A maker in London about 1700-51. About 1720 he entered into partnership with Barak Norman. His instruments resemble those of Stainer, of whom it is supposed that he was a pupil. He made good violins, beautifully finished in all details, the fluting round the edge, where the purple is inlaid, is very acute, and the scrolls are excellently cut. Violoncellos of his are known very similar to those made during his partnership with Norman; they are rather small in size,

with soft light yellow varnish; the tone is clear and penetrating. He marked his instruments inside on the back with his initials N. C. and a + above. Label: "Barak Norman and Nathaniel Cross, at the Bass-viol in St. Paul's church yard, London, fecit 172—."

Crowther, John. A maker in London (Haughton Street, Clare Market) about 1755-1810. He worked occasionally for John Kennedy. He died in 1810.

Cuchet, Gaspard. Worked in Grenoble, 1729. Label: "Fait par Gaspard Cuchet à Grenoble, mil sept cent 29."

Cunault, Georges, b. 1856, Paris; was apprenticed there, and worked with Miremont, 1874-82; obtaining, at the Paris Exhibition, 1878, a "mention honorable" as collaborateur. 1882, started his own workshop, first at 53, Faubourg Poissonnière, then at 6, rue Clauzel. He is a clever maker,

and his instruments show experience and careful work.

Cuny. A maker in Paris about 1740. A violin from which the label had disappeared was branded on the back "Cuny à Paris," it was of inferior work, with thick brown varnish.

Cuppin, Giovanni. A name found in an instrument, which must have been of an early period. It was a baryton with no edges or purfling, the sound-holes elegantly cut, the back of poplar wood, the varnish a yellow colour.

Cuthbert. Maker of viols and violins in London in the 17th century. Some instruments are well made, not much arched, with dark varnish, the wood of good quality.

Cuypers, Johannes. Worked at The Hague about 1779. Used yellow varnish. Label: "Johannes Cuypers, fecit s'haghe, 1779."

Cypriano. See "Antonio."

D.

Daniel. A maker in Antwerp about 1636-56. Two instruments of his are known, a double-bass which he made in 1636 to be used in Antwerp Cathedral for the Chapel of the Holy Sacrament, and a little violin, fairly well made, dated 1656.

Daniel, Charles. Founded a business in Marseilles in 1762, was succeeded by his son Edmond, who was succeeded by his pupil Guérin.

Darche, C. F. Worked in Brussels. Was a pupil of N. F. Vuillaume (a brother of the Parisian maker, who had settled in Brussels). He exhibited a very satisfactory quartet of new instruments at Munich in 1854, but was especially successful in a work of restoration that had taken him two years to accomplish. This was an Amati violoncello dated 1547, which had belonged to Charles IX. of France, and was handed over to Darche literally in fragments. In 1867 Darche's instruments were judged to be satisfactory in point of workmanship, but deficient in tone, and the varnish of poor quality. In 1854 he constructed a violin which was curved on each side of the button in such a way as to render it far less likely to slip from under the chin of the player.

Darche, Nicholas. A maker in Aix-la-Chapelle, who has made a great many

instruments. P. J. Hel was a pupil of his, 1864-65.

Dardelli, Pietro ("Il padre Dardelli"). Was a monk in the Franciscan monastery of Mantua, who lived towards the end of the 15th century. He was one of the best makers of his time of rebecs, lutes, and viols of all kinds, which he ornamented with especially beautiful inlaid work. A very fine lute, made for the Duchess of Mantua, the neck admirably worked in ivory and ebony, and painted with the ducal coat of arms, was dated "Pietro Dardelli, 1497."

David. A contemporary of Pierray. Was working in Paris about 1730, and supplied the orchestra of Louis XVI. with instruments; his workmanship, however, was poor.

Davidson, Hay. A maker in Huntley in 1870.

Davis, Richard. A maker in London. Began by working in the employ of Norris and Barnes; but when Norris died in 1818, he succeeded to the business. He knew little of violin making, and always remained more of a dealer in than a maker of instruments. He retired, leaving the business to William Davis, and died in Bussage, near Stroud, his native place, in April, 1836, and was buried in Bisley Parish Church.

Davis, William. A maker in Coventry Street, London. A cousin of Richard Davis, whose business he continued till Dec., 1846, when he sold it to Edward Withers and retired to Bussage. He also was more of a dealer in and restorer of violins than a maker, and employed Charles Maucotel (a maker who came from Paris) to work for him.

Day, John. An amateur maker in London, a retired organist, and a good violin player. Devoted himself to reproducing the perfect tone, as well as form, of the Cremona violins, and is said to have succeeded; a copy of a Guarneri del Jesù being especially mentioned as a magnificent violin.

Dearlove, Mark. Worked in Leeds about 1812-20.

Dearlove, Mark William, son of Mark Dearlove. At different times he employed Thomas Absam, John Gough, and Charles Fryer to work for him. The latter he took into partnership. The label they used was: "Dearlove and Fryer, musical instrument manufacturers, Boar Lane, Leeds, 1828." Dearlove exhibited two violins and a viola in London in 1862.

De Blosy, Nicola. Working in Naples at 13, rua Catalana, in 1793. In a guitar was the label: "Nicolaus De Blosy, fecit Neapoli, in rua Catalana, al No. 13, A.D. 1793."

Dechert, Johann Nicolaus. A maker in Grobrutenback in the 17th century.

Decombe. A maker in Paris in the 18th century (is not to be confused with De Comble). He also published music at his shop on the quai de l'Ecole, at the sign of "l'Accord parfait."

De Comble, Ambroise, b. at Tournai, Belgium, towards the end of the 17th century. He worked till about 1760. Said to have been in his youth a pupil of Antonio Stradivari at Cremona. His instruments are now scarce. They are extremely well made, of excellent wood, and have a rich full tone, equally good in all the strings, but lacking in brilliancy; the varnish, generally red, is a little dry; the purfling is always in extremely narrow fine threads. His violins and altos generally follow the Stradivari pattern, well arched, edges and corners rather thick, the purfling very narrow, and the varnish, a beautiful red-brown colour, of good quality. His violoncellos are especially well made, generally on a small pattern, more arched than that of the violin,

the sound-holes and the corners are well cut, but the plates of wood used are too thin. One violoncello has yellow varnish on the front and red varnish on the back and sides; it is well made, although the details are somewhat neglected; it is labelled "Ambroise De Comble à Tournay, 1741"; he also used the MS. label: "Fait à Tournay par Ambroise de Comble, 1750"; labels similar to the latter are dated 1753 and 176—.

Deconet, Michele. Worked in Venice about 1742-79. Was a follower of the Cremona school. Two violins and a violoncello that are known are well made, with yellow varnish. Label: "Michele Deconet, fecit Venetis, anno 1754"; a similar label is dated 1771.

Defresne, Pierre. A maker who settled in Rouen in 1730 and was still working there in 1737. Label: "Fait par moi, Pierre Defresne, maistre luthier de Paris, demeurant rue Neuve-Saint-Lô à Rouen, 1737."

Dehaye (Deshayes). Was nephew and only pupil of Salomon. Lived about 1775 to 1825 in Paris, first in the rue des Saints-Pères, then in the rue de Grenelle-Saint-Honoré. At the sign of the "Prélude espagnol" he sold "violins, violoncellos, basses, treble-violis, bass-violis, violas d'amore," &c., from which it will be seen that he was more of a dealer than a maker.

Dehommiais. Was an amateur who undertook experiments in varnishes. In 1870 he went into partnership with Emile Germain, which lasted until 1882; during this time about a hundred instruments were made under the name of the firm, "Dehommiais et Germain." They were awarded a bronze medal, Paris, 1878.

Delaborne. He exhibited guitars in Paris in 1819 and again in 1823.

De Lannoy, N. J. A maker in Lille about 1740-75. His instruments were well made, with yellow varnish. Label: "N. J. De Lannoy sur la petite place, au-dessus des Halles à Lille, 1747"; later it was, "Dessus les ponts de Comines, 1773." Presumably his descendants continued the trade, as an L. Delannoy in 1828 is mentioned as restoring a violin made in 1774 by Fent, of Paris.

Delanoe, Pierre Jean. A maker in Paris in 1754.

Delanoix. A contemporary of Boussu. Was working in Brussels about 1760. Was a good maker.

Delany (Delaney), John. A maker in

- Dublin in 1808, is best known by his labels, the one very small, the other very large. I. "Made by John Delany, No. 17, Britain Street, Dublin, 1808." II. "Made by John Delany, in order to perpetuate his memory in future ages. Dublin, 1808. Liberty to all the world, black and white."
- Delau, Lucien.** In 1836 (on the death of Charotte) he joined Jeandel in violin making, and they continued the business at 36, rue Beauvoisine, Rouen, until 1848.
- Delauney (Delaunay).** A viol maker in Paris in 1775.
- Deleplanque, Gérard J.** A viol maker in Lille, 1760-88. He was at first established at "Marché aux poulets," near the "Marché aux poissons," but about 1766 transferred his business to the rue de la Grande-Chaussée. He has left some excellent specimens of his work; a five-stringed viol, dated 1766, with yellow varnish tinged with red, was exhibited in 1878; a very beautiful guitar, dated 1768, is in the Paris Conservatoire Collection; also another magnificent one made of tortoiseshell, inlaid with mother-of-pearl and ivory, dated 1775. Two other guitars are dated 1770 and 1777. The label "Gérard J. Deleplanque, luthier, rue de la Grande-Chaussée coin de celle des Dominicains à Lille, 1788," was found in a guitar; the same, dated 1772, in a guitar of eleven strings, which was peculiar in having the back of the lute or mandoline shape.
- Della Corna, Giovan Paolo (Gian Giacomo).** One of the earliest viol makers, who lived in Brescia about 1484, and was mentioned by G. M. Lanfranco (1533) as being one of the best lute, lyre, and viol makers of his time.
- Demouchi, P.** Was working in Lyons in 1618, according to a label found in a bass-viol of seven strings, with brown-black varnish, and the head carved: "P. Demouchi à Lyon, 1618."
- Dennis, Jesse, b. 1795.** A London maker. Apprenticed to John Crowther about 1805, later was working under Matthew Furber. In Feb., 1855, was living in Eweherst Street, Walworth Common.
- De Planche, Pierre.** A six-stringed viol of this French maker is known.
- Derazey, J.** A maker in Mirecourt. On the death of J. Nicolas, jun., in 1864, he succeeded to his business, with all the materials, &c., and so it happens that new instruments, not made by Nicolas, but bearing his stamp, are still to be met with. Without being of great commercial value they are well made and carefully finished, but the varnish is rather harsh. Awards: "Mention" in 1839 and 1844; a medal of the first class at the Paris Exhibition, 1855, and at the London Exhibition, 1862, for the cheapness and good quality of his instruments; in 1844 he was producing 600 instruments a year, selling them from 5 to 150 francs.
- Deroux, Sébastien Auguste, b. June 29, 1848, Mirecourt.** Was pupil there of his father, also a maker. Worked at Lyons under Silvestre neuveu from April, 1866, to August, 1869. After serving his four years of military service, worked with Miremont at Paris, from Nov. 20, 1873, till July 15, 1884, obtaining a "mention honorable" as collaborateur at the Paris Exhibition, 1878. Then started his own workshop at 16, rue Geoffroy-Marie, Paris, where he has remained ever since. He has gained a great reputation as one of the best restorers of old instruments in Paris. Up till now he has made 91 new instruments (violins, altos, violoncellos). He follows the Stradivari and Guarneri patterns, using rather dark red-brown varnish. He only employs one workman. Was awarded a silver medal at the Paris Exhibition, 1889. Label: "S. A. Deroux, 16, rue Geoffroy-Marie, Paris, 188—." Above the date, the letters "A. S. D."
- Deschamps, Claude.** A maker in the rue de Seine, Paris, 1783-85.
- Deshayes - Salomon, Jean Baptiste.** See "Salomon."
- Desjardins.** A maker in Caen in 1763, according to the label found in one of his instruments: "Fait par Desjardins, marchand luthier, grande rue St.-Jean à Caen, 1763."
- Despons, Antoine.** A maker in Paris about 1610. He followed the Italian patterns closely, but failed to obtain a good tone. His instruments, now very rare, are much sought after, although one that is known is said to be badly made and badly varnished.
- Desrousseau.** A maker in the 18th century at Verdun, at the sign of the "Luth."
- Devereux, John.** He worked with B. Simon Fendt in London, but afterwards went to Melbourne.
- Dickenson (Dickinson), Edward.** Worked at the "Harp and Crown," in the

- Strand, London, about 1750-90. His instruments, made on the Stainer model, are very inferior. Labels known are dated 1750, 1754, and 1790.
- Dickeson** (Dickson), John. Born in Stirling, but worked both in London and Cambridge, about 1750-1780. There are instruments dating from both places. He followed the Amati pattern and his work was excellent.
- Didelin**, Joseph. A maker in Nancy about 1765-75, at the sign "de la Guitare des Dames de France." The few instruments known of his are inferior. An alto is dated 1775.
- Didier**. See "Nicolas."
- Didion**, Gabriel. A maker at Mirecourt; d. 1881.
- Dieffopruchar** (Tiefenbrücker), Magno. Worked in Venice about 1580-1621. One of the last lute makers of the great family of which Gaspard Duifoprugar was the head. Magno was of Bavarian descent, and his German name, Tiefenbrücker, became italianised into Dieffopruchar or Dieffopruchar. His lutes were always much valued, one of the earliest, made about 1580 in Venice, with a back beautifully inlaid with ivory and various woods, has a label, much defaced, but interesting as still bearing his German name, "Magnus Tieffenbrucker." A theorbo was labelled: "Magno Tieffopruchar a Venetia, 1610." An arch-lute has the label "Magno Tieffopruchar a Venetia, 1607," and was found in Castle Eisenberg, Bohemia, in the collection of Prince Lobkowitz. A guitar was labelled: "Magno Dieffopruchar Venetia, 1606." A beautiful arch-lute has a large label: "Magno Dieffopruchar a Venetia, 1608." The same date is in a lute in the Bologna Collection. A similar label, dated 1610, with the label of the restorer, Jacob Rauch, below, was found in an arch-lute. A similar label, dated 1612, is in a lute in the Bologna Collection, and one dated 1620 in a lute in the Berlin "Hochschule für Musik" Collection; in the Berlin Collection is also a mandoline signed "Magnus Tieffenbrucker, 1621." A theorbo in the Museum Modena in Vienna has the undated label: "Magno Dieffopruchar a Venetia."
- Diehl** (or Diel as it was originally spelt), Friedrich, son of Nicolaus Diehl; b. 1814. Worked in Darmstadt. Was awarded a bronze medal at the Paris Exhibition, 1867.
- Diehl** (Diel), Heinrich, a son of Johann Diehl. Was also a maker.
- Diehl** (Diel), Jacob, son of Nicolaus Diehl, d. 1873. Established himself as a maker in Bremen in 1834, later moved to Hamburg.
- Diehl** (Diel), Johann, a brother of Nicolaus Diehl. Was a maker in Mayence.
- Diehl** (probably always spelt Diel), Martin. A maker in Mayence in the 18th century. His father-in-law, Nicolaus Döpfer, was his first master; later he worked with Carl Helmer of Prague. His work was not good.
- Diehl** (Diel), Nicolaus, b. 1779; d. 1851. Son of Martin Diehl, to whose business he succeeded. First worked with his uncle, Jacob Steininger, of Frankfurt.
- Diehl** (Diel), Nicolaus Louis, d. 1876. Was a son of Jacob Diehl, and worked in Hamburg. He published a work on Italian violin makers, entitled: "Die Geigenmacher der alten italienischen Schule" (Hamburg, 1864).
- Dieulafait**. A viol maker, working in Paris in 1720, this date, with his name, being in a 17th century bass-viol that he had restored. It is now in the Paris Conservatoire Collection.
- Dini**, Giambattista. A maker in Lucignano in 1707.
- Ditton**. A maker in London about 1700. In Thomas Britton's Collection was a "good violin by Ditton."
- Dodd**, Edward, b. 1705, Sheffield; d. 1810, London, at the age of 105. He was the first bow maker of this name and did a great deal towards improving the English bow. He lived in Salisbury Court, Fleet Street, where he died, and was buried in St. Bride's Church.
- Dodd**, James, second son of Edward. Also made bows.
- Dodd**, James, son of James Dodd, sen. Was a good bow maker.
- Dodd**, John, eldest son of Edward Dodd; b. 1752, Stirling; d. Oct. 4, 1839, in Richmond Workhouse; was buried at Kew. He was first a gun-lock fitter, then a money-scale maker, and finally found his true vocation in making bows. They are made of magnificent wood and the work is so beautiful that he is known as "The English Tourte"; their only defect is that they are sometimes too short. He would never take pupils, preferring to keep secret his method of cutting the wood, and refused to reveal it for a bribe of £1,000, although he was often in great poverty.
- Dodd**, Thomas, third son of Edward Dodd. Was first a brewer, then a

- violin bow maker in the Blue Bell Alley, Mint Street, Southwark (1786-89); and, about 1798, became a dealer in and maker of violins in New Street, Covent Garden, moving to St. Martin's Lane, Charing Cross (1809); and finally became a harp and piano maker in Berners Street. Very good violins were made in his workshop; but although they were all labelled "T. Dodd, violin, violoncello, and bow maker, New Street, Covent Garden," they were almost without exception the work of Bernhard Fendt and John Lott, two extremely clever workmen, who were for a long time in his employ. Dodd himself had a thorough knowledge of Italian instruments, and showed great skill in his varnish, the secret of which he always kept, for he would take the unvarnished instruments—"in the white," to use the technical term—and varnish them himself unaided. His label especially alludes to this varnish: "Dodd, maker, 92, St. Martin's Lane. Perfect copies of Stradiarius, Amati, Stainer, &c. Note.—The only possessor of the recipe for preparing the original Cremona oil varnish. Instruments improved and repaired." His violoncellos are worth £40 to £50.
- Dodd, Edward and Thomas, sons of Thomas Dodd, sen.** They both learnt their trade from Bernhard Fendt, and carried on the business at St. Martin's Lane. Thomas showed ability, but died early in the 19th century, and Edward devoted himself more to making harps and pianos; he was accidentally drowned, April 29, 1843.
- Dominicelli (Domincelli).** A maker in Ferrara about 1695-1715, who first studied in Brescia, possibly under G. B. Rogeri. He copied the Amati pattern with great ability, using varnish of a golden-yellow colour, which was very effective.
- Dominichino, Giuseppe.** In Verona, 1700. Followed the Amati pattern.
- Donato, Serafino.** Working in Venice, 1410-11.
- Doni, Rocco.** A priest in Florence, 1600-60, who made lutes and violins. It is probable that he greatly assisted the celebrated G. B. Doni (to whom he was related) in working out his idea of the "Lira Barberina," an instrument copied from the ancient Greeks.
- Dopfer (Döpfer), Nicolaus.** A maker in Mayence (?) about 1768. His instruments are well made, slightly arched, the sound-holes small but well-cut, the varnish is brown. A few tenors of his are known.
- Dorant, William.** Was working at 63, Winfield Street, Brick Lane, Spitalfields, in 1814.
- Dorffel (Dörffel), Johann Andreas.** A violin and lute maker in Klingenthal, Saxony, in 1743. In a viola d'amore, with twelve strings, yellow varnish, is the label: "Johann Andreas Dörffel, Violin und Lautenmacher, in Klingenthal, 1743."
- Drinda, Giacomo.** A maker in Pianzo in the 18th century.
- Drögmeyer, Hermann August.** A maker in Bremen. He published a book called "Die Geige, ein Beitrag zur Aufklärung," 1891.
- Drouleau or Droulot.** A maker in Paris at 35, rue du Temple, about 1788-1800. His work was fair, he used brown varnish.
- Drouyn, Dimanche.** A Parisian maker. A little pocket violin is known of his.
- Duchéron, Mathurin.** Was a contemporary of Boquay, and was working in Paris in 1714, according to the following label: "Mathurin Duchéron, à Paris, 1714."
- Duiffoprugcar (Duiffoproucart), Gaspard, b. about 1514 in Freising, Bavaria; d. about 1570, Lyons.** Was the principal member of a large family of Germans, who were working in North Italy—Padua, Venice—till about the middle of the 17th century, and still later in South Germany. There is much variety in the way in which the family name is spelt, ranging from the German form "Tieffenbrücker," to "Diefenbruger," "Duiffobrocard," "Duiffoprougar," "Duiffopruggar," "Dubrocard," "Dufourbourcar," "Duyfaubrocard," and "Diffobricard." The tradition that Gaspard was a viol maker in Bologna, and that, at the request of François I. of France, he accompanied him to Paris, seems to have no foundation. He probably learnt his trade in S. Germany, and then went to Lyons, at that time celebrated, owing to the large fairs held there three times a year. The first definite mention of him there is a receipt for some wine signed by "Gaspard Duiffobrocard allemand," on Nov. 23, 1553; another receipt, signed "Gaspard Duiffoprougar" is dated Nov. 4, 1555. "Lettres de naturalité" were granted to Gaspard Diefenbruger by Henri II., from Paris, in Jan., 1558. It was at Lyons that Pierre Woëriot engraved, in 1562,

his celebrated portrait of him, in which he is represented at the age of 48 years. Gaspard's instruments are rare, and are more valued for their inlaid work and ornamentation than for the quality of their tone. Instruments known are: the famous bass-viol with the plan of Paris inlaid in different coloured woods on the back, and the neck ending in a horse's head, now in the Brussels Conservatoire Collection; the bass-viol with its back inlaid with the picture known as the "Viellard dans la chaise d'enfant," the neck also ending in a horse's head; the small bass-viol with the neck finished in exactly the same way, and the back beautifully ornamented; and inscribed with the Latin legend, "Viva fui in sylvis, sum dura occisa securi; dum vixi tacui, mortua dulce cano" (It is supposed to be the viol that speaks, "I was living in the forest, the cruel axe killed me. Living, I was mute; dead, I sing sweetly."); and the bass-viol, with Michel Angelo's "Moses" represented on the back. J. B. Vuillaume, of Paris, caused much misapprehension on the subject of Gaspard's instruments by, in 1827, producing violins beautifully inlaid and carved in his style, which were so successful that orders for similar instruments were at once received; his example was soon followed in Germany and Mirecourt, so that now violins and violoncellos of this description are numerous. The "violins" known are: one dated 1510, said to have been made for François I. (he only ascended the throne in 1515); one dated 1511, with an oil painting said to be by Leonardo da Vinci; one dated 1515; another dated either 1515 or 1539; one dated 1517, with a portrait of Gaspard copied from the 1562 engraving; one labelled "Gaspard Duiffoprugcar Bononiensis a. 1515," the neck ending in an old man's head; one dated 1521; and one with the label: "Gaspard Duiffoprugcar à la coste Saint-Sébastien à Lyon." A "lyra da braccio," probably made at the beginning of the 16th century, is also labelled: "Gaspard Duiffoprugcar Bononiensis, anno 1515." It has only lately been known that Gaspard was not born before 1514. He married Barbe Homeau; he was in easy circumstances, but unfortunately his house stood on some ground required for the enlargement of a fortress (built in Lyons, 1564); he was turned out of his home in 1566, and

it was pulled down; he could not obtain any indemnity and died shortly afterwards, leaving a widow and four children in debt and in great misery. They were awarded a pension by Charles IX. in 1571. See "Tiefenbrücker."

Duiffoprugcar (Duiffoprucart), Jehan, son of Gaspard Duiffoprugcar. Was a maker of lutes about 1570-90 in Lyons.

Duiffoprugcar, Magno. See "Dieffopruchar."

Duiffoprugcar, Ulrich. Was working in Bologna at the beginning of the 16th century.

Duke, Richard. A maker in London about 1750-80. He made excellent copies of Stradivari and Amati instruments, and not quite such good ones of Stainer. Genuine instruments of his are very fine, but unfortunately his name was often made use of in extremely poor specimens. His violins and violoncellos were of rather a long pattern, very arched, with yellow varnish, their tone was very good; some of his tenors are a little short in length but very broad, so as to obtain a large deep tone; the result is good, although the two lower strings might be more powerful. Labels: "Richard Duke, Londini, fecit 1760"; similar ones dated 1767 and 1769; "Richard Duke, maker, Holborn, London, anno 1768"; another dated 1777. These two labels were generally written in ink. He also used a printed label: "Richard Duke, maker, near opposite Great Turn-Style, Holbourn, London."

Duke, Richard, son of Richard Duke, sen., with whom he apparently learnt his trade. He was not so successful, however. Both father and son generally branded their instruments on the back, near the button, with their surname, sometimes adding "London" below.

Dulfenn, Alexander. Was working in Leghorn in 1699. Label: "Alexander Dulfenn, fecit Livorno, 1699."

Duménil, N. A maker in Paris. A violin of his, dated 1786, is known.

Dumesnil, Jacques. A maker in Paris about 1655-60. A curious little violin is in the Paris Conservatoire Collection, with a MS. label dated 1655. The back and sides are of maple wood, the front of cedar, the purfling inlaid with silver and whalebone, and the head is carved into a woman's face. The varnish, a red-brown colour, is excellent, and all the details show a clever maker.

Duncan. Working in Aberdeen in 1762.
 Duncan, George. A maker in Glasgow in 1887.
 Dürfel (Dürfell), J. G. A maker in Altenburg, 1778. His double-basses are especially valued, and are considered to be some of the best ever

made in Germany; his violins, very arched, with brown—almost black—varnish, of bad quality, are said to have an excellent tone.
 Du Riez, Nicolas. A French maker. In a bass-viol was the label: "Nicolas Du Riez à Abbeville, 1663."

E.

Eberle, Johann Ulrich. A maker in Prague about 1730-60. He was a very clever imitator of Cremona violins, but his instruments lacked the full round tone of the Italian instruments; they were of excellent workmanship, with amber or sometimes brown varnish. Label: "Joannes Ulricus Eberle, fecit Pragæ, 1759." In a viola d'amore that he had restored was the label: "Joannes Ulricus Eberle, me reparavit Pragæ, anno 1749"; another viola d'amore was dated 1730.

Eberti, Tommaso. An Italian maker about 1730-50.

Edlinger, Joseph Joachim, son of Thomas Edlinger, d. May 30, 1748, at Prague. He made excellent lutes, and was a good workman; for having first learnt his trade from his father, he lived for many years in Italy in order to perfect his art, and visited Cremona, Rome, Naples, Bologna, Ferrara, and Venice. His instruments are much valued.

Edlinger, Thomas, b. in Bohemia, and was living in Prague, 1712-15. Said to be a pupil of Stainer, made very good instruments, using varnish resembling slightly that of the Bergonzis. His lutes are finely made.

Eesbroeck, Jan van. A lute maker in Antwerp, 1583-85, son of Josse van Eesbroeck. He also made clavecins.

Eglington. A maker in London in 1802, according to a label "Eglington fecit, Drury Lane, London, 1802," which was in a violin of very good tone, but poor workmanship.

Élément, Jean Laurent. Working in Paris in 1783.

Elsler (Esler), Johann Joseph. A maker in Mayence about 1715-30. One bass-viol with seven strings, the head of a woman instead of scroll, and with varnish of a yellow-brown colour, was dated 1728. Label: "Joann Joseph Esler, Lauten und Geigenmacher, Meyntz, 1717."

Emiliani, Francesco de. A maker in Rome about 1715-20. He made some

beautiful instruments, rather arched, the wood of excellent quality, the varnish a golden-yellow colour. Label: "Franciscus de Emilianis, fecit Roma, anno Dñi, 1729."

Engleder, Andreas. Was maker to the Court at Munich. In 1854 he exhibited there a quintet of instruments made on a new pattern of his own; they were of beautiful workmanship, and of full excellent tone; he was awarded medals. He is well known for his great experience and good work.

Engleder, Ludwig. A maker in Bamberg. Exhibited at Munich, 1854, a violoncello with bow, and two violins, well made, on the German pattern, of excellent tone.

Erikson, Knudt. A maker in Norway. Inside a sort of viola d'amore of the Hardanger peasants in Norway, was the label: "Fabrokert of Knudt Erikson, Helland, 1872."

Ernst, Franz Anton; b. Dec. 3, 1745, at Georgenthal, in Bohemia; d. Jan. 16, 1805, Gotha. Was a celebrated violinist, but also the maker of some very excellent instruments. His first work was done in Prague, where he went for purposes of study about 1763; but in 1778 being appointed solo violinist to the Court of Gotha, he there found leisure to devote himself to the making of violins. He had at first working with him J. A. Otto, who later became one of the best German makers. When Otto started his own business at Weimar, Artmann and Bindernagel, both carpenters, left Weimar and became apprenticed to Ernst. He followed the Stradivari model, and the tone of his instruments is said almost to have equalled that of the Cremona instruments. In 1804 he published in the *Allgemeine Musikalische Zeitung* (Leipzig) a very interesting article on the construction of violins.

Esler. See "Elsler."

Eulry-Clément. A maker in Mirecourt at the beginning of the 19th century. A mandoline of his is known, with eight strings arranged in four pairs; it has the back inlaid with different woods.

Eury. A violin bow maker in Paris about 1810-30. He was working at 20, rue des Lyonnais-Saint-Jacques in 1820. His bows are justly celebrated, and are thought to rival even those of François Tourte. He generally marked them with his name.

Evangelisti. A maker in Florence in the 18th century. Violins of his are known.

Evans, Richard. A maker in London about 1742-50. Was rather illiterate,

judging by a label in an instrument reconstructed by him: "Maid in the Paris of Anirhengel by Richard Evans, instrument maker, in the year 1742."

Eve, Jacques Charles (?) A maker in Paris about 1770-90. His violins look as if they were made on a German model, very arched, with small sound-holes, and red-brown varnish; rather heavy effect altogether, but the work is carefully done. In a violin with spirit varnish, rather transparent, was the label: "Eve, Me Luthier, rue Neuve-Ste-Catherine, au coin de celle de St-Louis proche la Place Royale 'à la Fortune.'" Another violin is dated 1770. In 1788 he was living in the rue Vieille-du-Temple.

F.

Fabris, Luigi. A maker in Venice in the 19th century.

Facini, Agostino. Was a monk of the order of Saint Jean de Dieu, at Bologna, 1732-42. Several violins of his are known, well made, on a graceful pattern, with remarkable yellow varnish.

Falaise. A French maker, whose work was similar to that of Pique. He followed the Amati and Stradivari patterns, using thin yellow varnish.

Farinato, Paolo. Worked in Venice about 1700-30. His instruments are not without merit, the pattern is elegant, of the school of Santo Serafino, and the varnish a yellow-red colour.

Faron, Achille. Only known by a MS. label, stating that he was working in Ratisbon in 1701.

Febbre. A maker in Amsterdam in 1762.

Feldlen, Magnus. Working in Vienna in 1556. In a viola di bordone in the Collection of the Gesellschaft der Musikfreunde, Vienna, is the label: "Magnus Feldlen, Wien, 1556."

Fendt, Bernhard, a nephew of François Fent, of Paris; b. 1755-6, at Innsbrück, in the Tyrol; d. 1832-3, in Aylesbury Street, Clerkenwell, aged 57, and was buried in Clerkenwell Churchyard. When seven years old he left Innsbrück for Paris, to live with his uncle there; later he went to England, and entered the employ of Thomas Dodd in Jan., 1798, remaining with him for eleven years. He persuaded J. F. Lott (also a German) to leave his trade of

cabinet-making in order to make violins with him under Dodd; their instruments always have Dodd's label in them, the latter invariably doing the varnishing himself. Fendt, on leaving Dodd, worked for John Betts, making those excellent copies of Amati which are so highly valued; they all bear the name of Betts. Betts died in 1823, but Fendt continued to work for the same firm. He had four sons, also violin makers.

Fendt, Bernhard Simon, or Simmon; eldest son of Bernhard, b. 1800 in London; d. March 6, 1852, at 7, Smith Street, Brompton. He learnt his trade from his father in the workshop of John Betts, where he remained till Betts' death (1823); then he became either a workman for, or a partner with Farn, a dealer in violins in Lombard Street. Farn dying, he joined George Purdy, "Purdy and Fendt" commencing business in Finch Lane in September, 1832; in June, 1843, they also opened a shop in Oxenden Street, Haymarket; about 1850 these two shops were closed and they moved to 74, Dean Street, Soho. He made many very good double-basses on the model of Gasparo da Salò, using varnish much superior to that on his violins; he made an extraordinary number of violins, those on the model of Guarneri alone numbering some hundreds; but the work is not very carefully finished, the varnish is bright red colour. He made an excellent quartet of instruments for the London Exhibition in 1851.

Fendt, Francis, fourth son of Bernhard Fendt. Pupil of his eldest brother, Bernhard Simon. Worked for some time for the firm of Purdy and Fendt. In 1856 he was residing in Liverpool, gaining a very precarious living.

Fendt, François, best known in France as Fent. A German maker who settled in Paris and was living there "cul-de-sac, St.-Pierre, rue Montmartre," about 1763-91. In his time he had the reputation of being one of the cleverest makers in Paris; he carefully studied Italian instruments, particularly those of Ant. Stradivari; he used a beautiful red-brown oil varnish which, with the progress of time, has become almost black; his instruments are also much worm-eaten, but have a rich tone. His label, "Fait par Fent, maître luthier, rue Montmartre, cul-de-sac Saint-Pierre à Paris," was found in a violin which might be mistaken for a most beautiful Italian instrument; the dimensions are exactly the same as those of a violin of Ant. Stradivari; the work is carefully finished, the wood excellent, and the tone very good, the original neck and scroll are still in place. An alto has also been seen and a violin, dated 1774, repaired by Delannoy, of Lille, in 1828.

Fendt, Jacob, third son of Bernhard Fendt; b. about 1815, in London; d. about Oct., 1849, in Blue Anchor Court, Whitecross Street, Finsbury. Pupil of his eldest brother, Bernhard Simon. Was employed occasionally by W. Davis, of Coventry Street, and also by Turner, a dealer in violins. He was almost the best maker among the sons of Bernhard, his copies of Italian, especially of Stradivari instruments, are very fine, the work being beautifully finished; unluckily he considered it necessary to give them the appearance of age and usage.

Fendt, Martin, second son of Bernhard Fendt; b. July, 1812, in London; d. July, 1845, in Bell Alley, Coleman Street. Pupil of his father; he had talent, and was one of the good workmen employed by Arthur Betts, brother of John Betts.

Fendt, William, second son of Bernhard Simon; b. 1833, in Finch Lane, London; d. 1852, at 7, Smith Street, Brompton, and was buried in Brompton Cemetery. Pupil of his father; he became a very clever workman, making excellent violas and double-basses.

Ferati, Pietro. Was working in Sienna about 1754-64. His instruments are

inferior, and he used brown varnish of bad quality. In a violin of very ordinary make, with broad purfling and thick brown varnish, was the label: "Pietro Ferati, fecit Siena, 1764."

Féret. A pupil of Médard, who was working in Paris in 1708, according to the following label found in a violin with brown varnish: "Fait par Féret, élève de Médard, 1708." His instruments, following the Médard pattern generally, show good work, and the brown varnish is fairly brilliant.

Ferguson, Donald. A maker in Huntley, Aberdeenshire.

Ferguson and Son. Makers in Edinburgh at the beginning of the 19th century.

Ferrari, Agostino. A maker in Budrio (Italy) in the 18th century.

Ferrari, Alfonso. Working in Carpi (Modena) in 1738.

Ferrari, Carlo. Was working in Sienna in 1740.

Ferrari, Gasparo. A maker in Rome in 1731. In a mandoline was the label: "Gasparus Ferrari, Romanus, fecit anno 1731."

Feury or Ferry, François, son-in-law of Leclerc the violin maker. Was working at rue de l'Arbre-sec, Paris, about 1750-60. His violins are on a small pattern, the sound-holes are small and well-cut, the varnish is a thick red, the work is good for the period. A guitar and a double-bass of his have been seen, but he devoted most of his time to making wind instruments. Labels: "F. Feury, rue de l'Arbre-sec, vis-à-vis Saint-Germain-l'Auxerrois, Paris, 1755"; and "F. Feury, rue de Fossés, St-Germain-l'Auxerrois proche la rue de l'Arbre-sec à Paris, 17—."

Fevrot. Worked in Lyons from 1780 to 1813. His work was poor. In an old Italian guitar was the label: "Racomodé par Fevrot, à Lyon, 1788."

Feyzeau. A maker in Bordeaux in 1760. A lyre of his is well made, with varnish of a pale yellow colour. In a quinton, or five-stringed viol, also well-made, with a pale brown varnish, was the label: "Feyzeau à Bordeaux, 1760."

Fichtold (Fichtold), Hans. A German maker of fine lutes, who lived about 1612.

Fichtl, Martin. A maker at Vienna about 1750-7. His instruments are of large pattern, he used wood of good quality, and excellent varnish.

Ficker, Johann Christian. A maker in

- Cremona about 1720-2. Although his labels are always dated from Cremona, his work looks as if he had learnt his trade in Germany. He used brown varnish.
- Ficker, Johann Gottlieb.** A maker in Cremona about 1788-9.
- Fiker, Johann Christian.** Was working in Neukirchen (Saxony) in the first half of the 18th century. Label: "Johann Christian Fiker, Lauten und Geigenmacher in Neukirchen, bey Adorf."
- Filano, Donato.** A maker of mandolines in Naples, in the rua di S. Chiara, about 1782. In a mandoline of very pretty workmanship, inlaid with mother-of-pearl on tortoiseshell, with purfling of ivory, was the MS. label: Donato Filano, fecit alla rua di S. Chiara, A.D. 1782, Napoli."
- Findlay, J.** A maker in Padanaram, Forfarshire.
- Fiorillo, Giovanni.** Working in Ferrara in 1780. His instruments are made both on German and Italian patterns, the sound-holes are like those of Stainer. His violoncellos are among his best instruments.
- Fiorini, Giuseppe,** son of Raffaele Fiorini, b. 1867. He early showed signs of having inherited his father's tastes, and when sixteen (after having received a good education) commenced making violins. He made rapid progress, and the instruments which he exhibited at Milan and Turin show that he is one of the best Italian makers of the present time.
- Fiorini, Raffaele, b.** at Pianoro. When still a child, his parents moved to Bazzano, where they met a certain Tadolini, of Modena, brother of the violin maker, who, remembering what he could of his brother's methods, used to make small violins to amuse young Raffaele; the latter soon became interested and endeavoured to assist. Raffaele gradually gained knowledge and experience, and in 1867 went to Bologna to work seriously for several years, finally opening his own workshop in the Palazzo Pepoli there.
- Firth, G.** Was working in Leeds in 1836 according to the following label: "G. Firth, No. 110, Briggate, Leeds, 1836." He was a pupil of William Booth, sen.
- Fiscer, Carlo and Giuseppe;** two brothers working in Milan together about 1760-64. Their work resembles more that of German than Italian makers, but their varnish is better; it is a yellow-red colour and, for that date, very satisfactory. In a well made violin is the label: "Giuseppe Carlo fratelli Fiscer, fabbricatori d'instrumenti in Milano, vicino alla balla, 1764."
- Fischer, Anton, b.** 1794; d. 1879. A maker in Vienna.
- Fischer, Johann Ulrich.** The label, "J. Fischer, Landshut, 1722," was in a tromba-marina in the Collection of the Gesellschaft der Musikfreunde, Vienna. A viola da gamba was dated 1720.
- Fischer, Zacharie, b.** Nov. 5, 1730, Würzburg; d. there Nov. 27, 1812. He announced, in 1786, that in making his instruments he employed a new method by means of which they equalled those of Stradivari and of Stainer. This was the method of drying the wood in an oven, which has since often been tried but never found to answer, as it is impossible to make the process gradual enough, the result being that the tone loses all brilliancy. His instruments are liked.
- Flac, Philippe, b.** about 1532. A maker of lutes and guitars in Lyons about 1568-72.
- Fletté or Hetté, Benoist.** Worked in Paris about 1756-63. Few of his instruments are known.
- Fleuri (Fleury), Jean François.** Was working in Paris, 1783-5.
- Fleury, Benoist.** A maker in Paris in the rue des Boucheries about 1751-91. He made fairly good violins. An alto dated 1751 is known and a guitar. In the Paris Conservatoire Collection is a bass-viol, well made, dated 1755. In 1791 he was still working, repairing violins, double-basses, and altos. Label: "Benoist Fleury, rue des Boucheries, Faubourg Saint-Germain, Paris, 1774."
- Florenus (Florinus), Guidantus or Florentus.** A maker in Bologna about 1700-60. His instruments show a distinct decadence; the workmanship is heavy, the varnish alone is satisfactory; he followed the model of Nicola Amati. Label: "Guidantus Florenus, Bononia, 170—"; a similar one dated 175—. See "Guidantus."
- Fonclause, Joseph** (called "Le Mayeux"), b. 1800, à la Conté; d. 1865, Paris. First worked with Pageot at Mirecourt, then, about 1825, went to Paris and entered the employ of J. B. Vuillaume. He became a very clever maker of violin bows, and later, when he started his own business, first in rue Pagevin, then in the rue Montmartre, always marked his bows with his name.

Fontanelli, Giovanni Giuseppe. A celebrated maker of mandolines and lutes in Bologna about 1733-72. In a magnificent lute, purfled in ivory, the neck inlaid in tortoiseshell, mother-of-pearl, and ivory, in every way a superbly made instrument, was the label: "Giov. Giuseppe Fontanelli, fece in Bologna, l'anno 1733-3 Xbre". Two mandolines, dated 1771 and 1772, are in the Paris Conservatoire Collection. Another label is: "Giovanni Giuseppe Fontanelli, Bolognese, f. an. 17—."

Forcheville, J. Baptiste. Was working at St. Omer (France) in 1673, according to the following label found in a pochette or little violin, made with a pentagonal back: "Fait à St. Omer, par J. Bte. Forcheville, 1673."

Forster (Foster or Forrester), John, b. about 1688, at Kirkandrews, on the Esk; d. Oct., 1781, Brampton, Cumberland. He was the first member of the celebrated family of Forsters to make violins. He early settled in Brampton, and was a maker of spinning-wheels, also a gunmaker; "a very ingenious man, and occasionally made fiddles." A violin, said to be his, is made on a very high model, resembling that of Stainer, although the outline was somewhat similar to the pattern of an Amati, but the work was rude and unfinished.

Forster, Simon Andrew, son of William Forster (1764-1824), b. May 13, 1801, London; d. Feb. 2, 1870. He carried on the business first at Frith Street, then at Macclesfield Street, Soho. He learnt his trade under his father, Samuel Gilkes (a workman in his father's employ), and his brother William. 1828-40, he made several instruments, very much arched, of no great merit, using the label: "S. A. Foster, violin, tenor, and violoncello maker, No. —, London." He used spirit varnish for his second-class instruments, and only inscribed them "Foster, No. —," at the tailpin. His name is well known as joint-author, with William Sandys, of "The History of the Violin," published in London, 1864.

Forster, William, son of John Forster, b. 1713-14; d. March 4, 1801. He was a maker of spinning-wheels in Brampton, Cumberland, merely occupying his spare time in making and repairing instruments; but his work shows a considerable improvement on that of

his father. He used spirit varnish, and did not purple his instruments; the work altogether is not highly finished, but the tone is fairly good.

Forster, William ("old Forster"), son of William Forster (1713-1801), b. May, 1739, at Brampton, Cumberland; d. Dec., 14, 1808. Having worked for some time under his father, he went to London about 1759. Was first a gunstock maker, only occasionally making violins and selling them to the dealers. About 1785 he started his business at 348, Strand. In 1762 he was making on the Stainer pattern, using brown varnish. These instruments are not equal to the later ones made on the Amati pattern. This he followed from 1772 till the end of his life, copying sometimes from Ant. and Gir. Amati, sometimes from Nicola Amati. His violins and altos, though of fair workmanship, have not such a fine tone as his violoncellos. The latter were much liked in England, especially the "amber-coloured" ones (the dark red-coloured ones were really equally good). For a time they were neglected owing to the large number of Italian violoncellos sent to England, but they still sell at high prices. He only made four double-basses, three of which were for the private band of George III. Labels: "William Forster, violin maker in St. Martin's Lane, London, 1762"; another, "William Forster, violin, violoncello, tenor, and bow maker. N.B. The above instruments are made in the best manner and finished with the original varnish; and a copy of every Capital instrument in England may be had."

Forster, William ("young Forster"), son of William Forster (1739-1808), b. Jan. 7, 1764, London; d. July 24, 1824. His instruments are good but not equal to those of his father; the varnish is of good quality; some instruments have a fine tone; the work is well and neatly finished. A few double-basses, made chiefly for letting out on hire, were the same shape as a violoncello, and of inferior workmanship. Labels: "William Forster, jun., violin, violoncello, tenor, and bow-maker, 1810; also Music Seller to their Royal Highnesses the Prince of Wales and the Duke of Cumberland, 'No. 43'; and "William Forster, violin, violoncello, tenor, and bow-maker to their Royal Highnesses the Prince of Wales and Duke of Cumberland, London." To this latter

label were added in manuscript, the number of the instrument, the date, and the 'jun.' He married 1786, and had two sons, both violin makers.

Forster, William, eldest son of William Forster (1764-1824), b. Dec. 14, 1788, London; d. Oct. 8, 1824, Cheltenham. Pupil of both his father and grandfather; he also worked with Thomas Kennedy. Probably only made twelve or fifteen instruments: two or three violins and one violoncello were well made, the work being beautifully finished; the others, made to supply wholesale orders, are inferior.

Fouquet. See "Lecomte."

Fraiser, Giorgio. Was working in Cremona, 1666, in the workshop of Nicola Amati.

Franck. Working in Ghent, 1800-30. Was a sculptor before he became a maker; he was extremely clever at repairing instruments, but made few new ones.

Frankland. Was working in London in 1785, in Robin Hood Court, Shoe Lane, and was occasionally employed by the William Forsters.

Frebrunet, Jean. A maker in Paris about 1750-60. His violins show carefully finished work, with a yellow-brown oil varnish of good effect. In a violin was the label: "Joannes Frebrunet, 1760."

Freeman. See "Hare."

Frey, Hans, b. about 1440, at Nuremberg; d. there 1523. A maker of lutes and viols, also a clever performer on them. The lutes of the old German makers were very celebrated and fetched high prices.

Fritsche (Fritzche), Samuel. A maker

in Leipzig about 1787. Was a pupil of C. H. Hunger. He made good instruments, following the Cremona models, and using amber-coloured varnish, he was also very clever at repairing instruments.

Fryer, Charles. Worked in London and then in Leeds, becoming a partner with M. W. Dearlove there. He died 1840.

Furber, David. Was the first member of this family to make violins. Learnt his trade from John Johnson (1750-60), a maker in London.

Furber, Henry John, son and pupil of John Furber. He continued the business in Grafton Street, London, and has made many good instruments.

Furber, James, eldest son of Matthew Furber, sen. It is doubtful if he made new instruments.

Furber, John, third son of Matthew Furber, sen. Pupil of his father, became an excellent workman and clever repairer. Made numerous violins, following the Amati pattern. He also worked for J. E. Betts at the Royal Exchange. Label: "John Furber, maker, 13 St. John's Row, top of Brick Lane, Old St., Saint Luke, 1813." In 1841 he was living in Cow Cross, Smithfield.

Furber, Matthew, sen., son of David Furber. Pupil of his father. He died about 1790, and was buried at Clerkenwell Church.

Furber, Matthew, second son of Matthew Furber, sen. Pupil of his father. He died about 1830-1, and was buried at Clerkenwell Church.

Fux, Matthew. A maker of fine lutes to the Court of Vienna in the 17th century.

G.

Gabrielli, Antonio. Worked in Florence about 1760. He made good violins, with golden-coloured varnish. Label: "Antonio Gabrielli, fece in Firenze, 1760, f."

Gabrielli, Bartolommeo. A maker in Florence about 1730.

Gabrielli, Cristoforo. Worked in Florence about 1730.

Gabrielli, Giovanni Battista. A maker in Florence about 1740-70. Many well made instruments are known, of good tone; he used excellent wood, and a transparent yellow or pale red varnish; his violoncellos and altos are considered his best work; they are

often branded with his initials, G. B. G. Labels: "Johannes Baptista Gabrielli, Florentinus, fecit 1742"; and "Gio. Battista Gabrielli, fece in Firenze, 1757"; a similar one dated 1763.

Gaetano, Antoniazzi, b. Aug. 7, 1825, Cremona; good maker, has gained medals of honour. His two sons, Ricardo and Romeo, work with him.

Gaffino, Giuseppe. An Italian, a pupil of Castagnery, who worked in Paris, rue des Prouvaires, about 1745-83; his widow was still living at the same address in 1789. His violins are carefully made and he used pale red or yellow varnish. An alto of large

pattern, the only one known, is dated rue des Prouvaires, 1748. Label: "Gaffino, compagno di Castagneri, rue des Prouvaires, Parigi, anno 1755." Perhaps he was more of a dealer than a maker, judging by the advertisement on another label: "At the sign of the 'Musette de Colin,' Joseph Gaffino, maître et marchand luthier à Paris, rue des Prouvaires, fait, vend, achète, et loue toutes sortes d'instruments de musique, savoir: violons, basses d'orchestre, violoncellos, alto-violà, violes d'amour et toutes sortes de sa façon," &c.

Gagliano (Galiano), Alessandro, b. about 1640, at Naples; d. there about 1730. At first studied music, in leisure moments making a few mandolines and lutes. Having killed his adversary in a duel, he was obliged to leave Naples, and went to Cremona, and there entered Ant. Stradivari's workshop. He remained about thirty years and showed great ability. It is possible that many of Stradivari's instruments were prepared by him. He was able to return to Naples in 1695, and started a business there; he soon became well known. He made a number of instruments, generally on a large pattern, which, in the arching, in the thicknesses, and in the carefully finished work, recall his master. He used a good strong varnish, greyish-yellow colour, and good wood, that of the bellies being of wide and even grain and very resonant; the scroll is rather roughly cut, the sound-holes are wider and more perpendicular than those of Stradivari, the tone is powerful. He made some remarkably beautiful violoncellos; a violoncello and a bass are known which might almost be mistaken for the work of Stradivari. Labels: "Alexandri Gagliano, Alumnus Stradivarius, fecit Neapoli, anno 1725," and "Alexander Gaglianus, fecit Neap., 17—." He had two sons, both makers—Nicola and Gennaro.

Gagliano, Antonio, third son of Nicola, grandson of Alessandro. See "Giuseppe Gagliano."

Gagliano, Antonio, son of Giovanni, grandson of Nicola. See "Raffaele Gagliano."

Gagliano, Ferdinando, eldest son of Nicola, grandson of Alessandro, b. 1706, in Naples; d. about 1781. His work shows decadence, although it is an imitation of that of his father; it is not so arched, the thicknesses are not accurate, the work is not so carefully

finished; the varnish is richer in colour than that used by other members of the family. As he also worked for the trade at low prices, some of his instruments are not of much value. Violins and basses of his are known dated up to the year of his death, and a very good alto dated 1753. Label: "Ferdinandus Gagliano filius Nicolai, fecit Neap., 17—," and "Ferdinando Gagliani, me fecit Neapoli, anno 1730." **Gagliano**, Gennaro, second son of Alessandro, brother of Nicola, b. about 1680, at Naples; d. 1750. He was the best maker of this family. He made few instruments, but put excellent work into them; the pattern is good, slightly arched. He imitated his father in general outline and in thicknesses, was therefore really following the Stradivari pattern, but the sound-holes are shorter and wider. The wood was carefully selected, and the yellow varnish is beautiful, the quality of tone very fine; his successors never succeeded in producing varnish equally beautiful, although a recipe in Gennaro's own handwriting remained in the family; he either purposely kept secret some essential ingredient, or forgot to make it known. A magnificent violoncello, of perfect workmanship, dated Antonio Stradivari, 1732, is generally supposed to be Gennaro's work; the back and belly are more arched, the sides lower, the warm red-brown varnish darker and thicker than in Stradivari's instruments. It was bought from Gennaro himself, about 1740, by an Italian, who sold it in 1765 to M. Champsor, a well known violoncellist in Marseilles; on his death, in 1826, it passed from an amateur into the keeping of M. Bonnet, so that its tradition remains unbroken. If it could be proved that Gennaro made it, it would place him at once in the front rank of the great Italian makers. He seldom used labels for his instruments, and very often omitted to date them, so that it is not known exactly how many years he worked; but in 1730 his work was already excellent, and it steadily improved. Labels: "Gennaro Gagliano fecit Neapoli, 17—," and "Januarius Gagliano filius Alexandri, fecit Neap., 1732"; another similar one is dated 1741. He sometimes pencilled his name on the inside of the belly.

Gagliano, Giovanni, fourth son of Nicola, nephew of the great Gennaro, lived also in Naples; b. date not known; d. 1806. He did not make

many instruments, and is said to have been superior as a maker to his three brothers; but some violins are of poor workmanship. Label: "Joannes Gagliano nepos Januarii, fecit Neapoli, 18—." He had two sons, Raffaele and Antonio.

Gagliano, Giuseppe and Antonio, second and third sons of Nicola, lived at Naples. Giuseppe, b. 1726, Naples; d. 1793. Antonio's dates are not known. Their work was ordinary, but they made some good cithers and mandolines; also some violins, of which one dated Naples, 1789, was sold for £20 in 1852. Label: "Joseph Antonius Gagliano, fecit anno 1787, in platea dicta Cerriglio."

Gagliano, Nicola, eldest son of Alessandro, b. about 1675, at Naples; d. there about 1745. His instruments are smaller and narrower and his work is superior to that of his father, for he copied the pattern of Stradivari very cleverly, both in outline, in thicknesses, and in arching. His varnish is very transparent and rather deep in colour, the tone is very brilliant, the scroll is generally well-cut; round the purfling is sometimes an ornamentation of diamond and lozenge-shaped pieces of ebony; he also sometimes copied the Maggini design on the centre of the back of his violins. He made a great many violins, violas, and violoncellos, the latter being especially good, with a fine rich varnish, not often seen on instruments of the Gagliano family. A certain number of his instruments contain spurious labels of Stradivari, others have his own label: "Nicolaus Gagliano filius Alexandri, fecit Neap., 17—," or "Nicolaii Gagliano, fecit in Napoli, 1711." He had four sons, all makers—Ferdinando, Giuseppe, Antonio, and Giovanni.

Gagliano, Raffaele and Antonio, sons of Giovanni, grandsons of Nicola. The dates of births are unknown; Raffaele d. Dec. 9, 1857, and Antonio June 27, 1860. They worked together in Naples, but their instruments are inferior. After a few years they confined themselves to manufacturing strings, their factory becoming one of the best in Italy.

Gagliano, Vincenzo, son of Raffaele, d. about 1886, was the last of this family, and never made instruments, but continued the manufacture of strings at Naples.

Gaillard-Lajoue, J. B. A maker at Mirecourt, d. about 1870. First an

apprentice and then first workman in the workshop of Gand. About 1852 he started his own business, and in 1855 obtained a medal at the Paris Exhibition. He made a great many violins, of fairly good proportions; the varnish was rather harsh, but the tone was good.

Gairoud, Louis. A maker at Nantes about 1740.

Galbani, Piero. A maker in Florence in 1640.

Galbicellis, G. B. Working in Florence, 1757.

Galbusera, Carlo Antonio. At first an officer in the Italian army, then settled in Milan, and began to construct instruments on the principles of François Chanot. In 1832 he was awarded a silver medal by the Milan Academy of Sciences for a violin very similar to that of Chanot; it was a sort of violin-guitar, with the stringing, sound-holes, scroll, and borders of an ordinary violin; but recalled a guitar in having no corners and in the lessened curve of its outline. Although completely ignored now, it was considered such a great success at the time that the Leipzig paper, the *Allgemeine Musikalische Zeitung* (Dec. 23, 1832), concluded a laudatory article by saying "It is indeed surprising that it should have taken centuries to give the violin this more simple form."

Galerzena. Was working in Piedmont in 1790.

Galland, Jean. A maker in Paris, rue St.-Honoré, about 1744-50. He died before 1761. His widow continued the business at the same address till about 1779.

Galram, Joachim Joseph. He was working in Lisbon in 1769. In some violins and altos, four instruments altogether, of very good workmanship, with yellow varnish, which formed part of the private collection of King Louis of Portugal, was found the following label: "Joachim Josef Galram, fecit Olesiponæ, 1769."

Galtani, Rocco. Working in Florence in the 17th century.

Gand, Charles Adolphe, eldest son of Charles François Gand, b. Dec. 11, 1812, Paris; d. Jan. 24, 1866. Pupil of his father, succeeded him in 1845. He had great knowledge of old instruments and cleverly repaired them; he made few new instruments, but they show good and sound workmanship. Was appointed "Luthier de la musique du Roi et du Conservatoire de

Musique," and later, "de la chapelle de l'Empereur." In 1855 his brother, C. N. Eugène Gand, became his partner, and at the Paris Exhibition that year "Gand frères" gained a medal of the 1st class. He received the cross of "Chevalier de la Légion d'honneur," August 19, 1862. Labels: (1) "Gand, luthier de la musique du Roi et du Conservatoire de Musique, rue Croix-des-petits-Champs, Paris, 18—, 1845-1848, A. G."; (2) "Gand, luthier du Conservatoire de Musique, rue Croix-des-petits-Champs, No. 20, Paris, 1854. A. G."; (3) "Gand frères, luthiers de la musique de l'Empereur et du Conservatoire Impérial de Musique, No. —, Paris, 1855 à 1866."

Gand, Charles François, eldest son of Charles Michel Gand, b. Aug. 5, 1787, Versailles; d. May 10, 1845, Paris. First worked at Versailles with his father; in 1802 was apprenticed to Nicolas Lupot, of Paris; he remained for four years, returning to his father July 17, 1806. In 1810 he again went to Paris, and started his own business at 5, rue Croix-des-petits-Champs; in 1820 he bought Koliker's property at No. 24, in the same street, where he remained till his death. In 1824 he succeeded Lupot, whose daughter he had married. He followed in Lupot's footsteps, making his instruments with the same care and ability, never letting an instrument leave his shop which was not entirely made by his own hands; he used brilliant red-brown varnish, rather thick in quality. Lupot left unfinished an order for the Royal Orchestra; Gand completed it, making 6 violins, 3 violas, 5 violoncellos, and 4 double-basses between 1824 and 1828. These beautiful specimens of his work were unfortunately destroyed when the Tuileries was burnt down in 1871. He was especially skilful in repairing old instruments, owing to his great knowledge of Italian work. Appointed "Luthier du Conservatoire," he for some time made the violins and violoncellos given as prizes to the pupils. Labels: "Gand chez Lupot, rue de Grammont, 1805," used when in Lupot's workshop; "Ch. F. Gand fils, luthier Versailles, 1807," used when working with his father; "Ch. F. Gand, élève de N. Lupot, luthier, rue Croix-des-petits-Champs, à Paris, an 1812"; "Gand, luthier, élève de Lupot, rue Croix-des-petits-Champs, No. 24, Paris, 1820 à 1824"; "Gand, luthier de la musique du roi et de

l'Ecole Royale de Musique, rue Croix-des-petits-Champs à Paris, 1825 à 1830"; "Gand, luthier du Conservatoire de Musique, rue Croix-des-petits-Champs, 1833"; "Gand, luthier de la musique du roi et du Conservatoire de Musique, rue Croix-des-petits-Champs, Paris, 18—, 1833 à 1845." He had two sons, both makers, Charles Adolphe and Charles Nicolas Eugène.

Gand, Charles Michel, the head of the Gand family, b. 1748, at Mirecourt; d. 1820, Versailles. He established himself in Versailles in 1780, at 71, rue du Commerce; later moved to 32, rue de la Paroisse, at the sign of "aux tendres accords." He had two sons, both makers, Charles François and Guillaume, the latter succeeded him.

Gand, Charles Nicolas Eugène, second son of Charles François Gand, b. June 5, 1825, Paris; d. Feb. 5, 1892, Boulogne-sur-Seine. He studied music, at the same time learnt his trade under his father and brother. Entered the Paris Conservatoire, Nov. 19, 1834, being admitted to Baillot's special violin class, Nov. 28, 1840, and not leaving until Baillot's death, in 1842. He joined his brother Charles Adolphe as partner in 1855; Adolphe dying in 1866, the two houses, Gand and Bernardel, became one. "Gand et Bernardel frères" were first at 21, rue Croix-des-petits-Champs, then at 4, passage Saulnier in 1883. Instruments were no longer carefully constructed by the maker himself, workmen had to be employed to make the quantities of instruments required for orchestra playing; during the Paris Exhibition, 1878, the firm "Gand" supplied 52 violins, 18 altos, 18 violoncellos, and 18 double-basses for the big orchestras playing there. These instruments all have "Palais du Trocadero, 1878," on their labels. Though clever workmen had worked on them, all instruments that bear his name received the finishing touches and were varnished by Eugène himself. He also made very good bows, the violin bows especially are noted for their lightness and perfect balance. Like his father he was a great authority on old instruments. Between 1866 and the year of his death, 1,506 violins, 460 violoncellos, and 190 altos passed through his hands, the last violin being finished on August 14, 1891. In 1889 he and Gustave Bernardel exhibited a double-bass, noticeable as being of the

ordinary size, but having five strings. The firm was awarded the silver medal at the 1867 Exhibition; in 1878 they exhibited a double quartet, which was reported on as being of great beauty, harmonious proportions, careful workmanship, with red varnish like that of Lupot, excellent tone, everything showing a skilled maker; they were awarded the gold medal. Label: "Gand et Bernardel Fres, luthiers de la musique de l'Empereur et du Conservatoire, No. —. Paris, 18—." Eugène was made Chevalier de la Légion d'honneur (Oct. 20, 1878). He was appointed a member of the jury at the Exhibition of Amsterdam, 1883; Rouen, 1884; Antwerp, 1885; Havre, 1887; Barcelona, 1888; and of Paris, 1889, when he was made Officier de la Légion d'honneur (Oct. 29, 1889). He also received the following orders and honours: Nicham Iftichar, Oct. 20, 1885; order of Leopold of Belgium, Feb. 1, 1886; of Isabelle la Catholique, March 18, 1889; and "les palmes académiques," Dec. 29, 1888.

Gand, Guillaume, second son of Charles Michel Gand, b. July 22, 1792, Paris; d. May 31, 1858, Versailles. Was a pupil of Nicolas Lupot. Succeeded to his father's business at Versailles in 1820. His instruments are similar in work to those of Lupot, they are much liked, and always fetch a good price.

Garani (Garana), Michelangelo. A maker in Bologna about 1680 to 1720. He followed the pattern of Stradivari; his violas were particularly well made, but his instruments, though of sweet tone and careful work, have little value commercially.

Garani, Nicola. Worked in Naples about 1700. Made fair instruments on the Gagliano pattern; used plain wood and yellow varnish.

Garenghi, Guiseppe. Worked in Brescia, 1857.

Gaspan. A viol maker of early date.

Gasparo da Salò, son of Francesco Bertolotti, b. 1542, probably in Salò, a small town in Brescia on the shores of Lake Garda; d. April 14, 1609. One of the earliest of the great makers in Brescia, and probably among the first to give the violin the form afterwards definitely adopted by the Italian makers; he certainly assisted in the transformation of the ancient viol-form into that of the violin. His violins have more of an historical, than practical or artistic interest; the pattern is primitive, and one must realise the

early date of his work to appreciate its merit in spite of its imperfections; for it is not to be compared with that of G. P. Maggini, who came soon after him (1580-1632). He was famed for his viols, bass-viols, and tenor-viols; his bass-viols have generally been remounted as double-basses; one, admirable for the equality of its tone, belonged to Dragonetti, who refused £800 for it, and bequeathed it to Venice; another, with four strings, is in the Paris Conservatoire Collection; also a little bass-viol, of rather clumsy workmanship with very dark varnish. About 1570 this form of his work varied a good deal; the lower plate is quite flat and the upper plate arched, whilst the upper part, instead of having the round form of the violin, sinks on each side, similarly to a viol; the tone is strong. His tenors were unquestionably his best instruments; one that was exhibited in London in 1872 was sold in 1894 for £81; the varnish was a beautiful golden-yellow; true four-stringed tenors, made with only two corners, a very primitive form, exist, but are very rare. The violoncello, with a head with four pegs, was made in Italy from about 1520, but the first authentic specimens date from Gasparo, and are extremely rare. Only about ten viols, viols da gamba, and other instruments are known, and of really authentic violins only six or seven, which are much prized, chiefly because of their rarity. They are made on a longer and more arched pattern than the Cremona instruments (his viols are generally on a flat model); the sound-hole is straight, long, pointed, and widely opened; the centre bouts often short and shallow; the scroll rough; the wood well chosen (pear wood and sycamore wood are often used), the grain of the bellies usually very regular and even; the varnish sometimes rich brown (probably darkened with age), sometimes very clear brown-amber colour; penetrating, strong tone; the corners not very prominent and much rounded; the purfling generally single; the workmanship heavy and not highly finished. This pattern was partially revived by Giuseppe Guarneri (1686-1745), owing, doubtless, to its great tone-producing capacity. The celebrated violin that belonged to Ole Bull was made of light wood, with rich varnish, paler in colour than usual; it had a beautifully carved head. Another violin, which belonged to Dr. Forster, is

- said to have been dated 1613; it had beautiful varnish and very good tone, but had a new head and neck. Two others violins are said to be dated 1566 and 1576 respectively. Gasparo's usual label was undated: "Gasparo da Salò in Brescia"; but his name has been much used in modern altos and violins made in imitation of the early Brescian type; many instruments with his label were really made by G. P. Maggini.
- Gattanani.** A maker in Piedmont about 1785-90.
- Gattinari, Enrico.** Was working in Turin about 1670-75.
- Gattinari, Francesco,** son of Enrico Gattinari. A clever maker in Turin about 1700-5. A violin of excellent tone, rather arched, with effective red-brown varnish, was of good workmanship, and was labelled "Francesco Gattinari, fecit Taurini, anno Domini 1704." An alto with thick red varnish was also well made.
- Gautrot.** A maker in Mirecourt. His instruments are strongly and well made; he started a factory for instruments of all kinds at Château-Thierry in 1855.
- Gaviniés (Gavaniès), François,** b. about 1700. Lived first at Bordeaux, but about 1730 moved to Paris with his son, and was living in rue St.-Thomas-du-Louvre, 1734-63. He made two very different kinds of instruments; the one inferior, the other, for which he used varnish and wood of good quality, was much liked. He generally branded them with his name. Instruments dated 1734, 1735, and 1751; also a six-stringed viol dated 1744 in the Paris Conservatoire Collection, are known. The Conservatoire also has, for the use of its pupils, one of his double-basses with the head sculptured to represent King David; its tone is excellent, it was made in 1757. Label: "Gaviniés, rue St-Thomas-du-Louvre, à Paris, 1734." He had a son, Pierre, the celebrated violinist.
- Gedler, Johann Anthony and Johann Benedict.** Two brothers who worked together in Fussen, Bavaria, about 1750 to 1796. They made inferior instruments.
- Geisenhof (Geiffenhof, Geigenhof), Franz,** b. 1754; d. 1821. A maker in Vienna. He made fairly good instruments on the Stradivari pattern. Sometimes branded them with his initials, "F. G." J. B. Schweizer was a pupil of his.
- Gemünder, August,** b. 1814, Württemberg; d. Sept., 1895, New York. Pupil of his father, who was also a maker. Went to the United States, and settled in Massachusetts in 1846. He made excellent instruments, much used for solo playing. He made such an exact copy of the Amati violin belonging to Señor Sarasate that it was pronounced to be equal to the original.
- Gemünder, George,** brother of August Gemünder, b. 1816, Ingelfingen, in Württemberg. Pupil of Vuillaume in Paris. Went to New York in 1849. He made excellent copies of many celebrated violins. In 1881 he published "George Gemünder's Progress in Violin Making."
- Gennaro.** Worked in Naples, 1785-1820. He made very beautiful guitars, inlaid with mother-of-pearl, ivory, &c. Labels: "Gennaro fabricatore, anno 1802, Napoli, Strada S. Giacomo, No. 26," and "Gennaro fabricatore, anno 1820, Napoli, Strada S. Giacomo, No. 42," found in a large guitar.
- Gerans, Paolo.** Working in Cremona about 1614.
- Gerle, Conrad.** An early maker of lutes, b. at Nuremberg; was living there in 1461 and died there 1521; was buried in the Church of St. Roch. He was celebrated both as a lute player and lute maker, his lutes, called "Lutz d'Alemagne," were well known in the 15th century. The *Allgemeine Musikalische Zeitung* (Leipzig) published the old notice of his death: "An St. Barbara Abend starb der erbar Conrad Gerle, Lautenmacher. Dem Gott gnaedig sey, Amen."
- Gerle, Hans (?),** a son of Conrad. Date of birth unknown, about 1500; d. 1570. Lived in Nuremberg. Was a lute player, composer, and author, and as early as 1523 was famed for the lutes he made. In 1532 his portrait was published with the inscription, "Hanns Gerle, lutenist (lute player) in Nürnberg, anno 1532." He published a work on the lute in 1532, entitled: "Musica Teusch auf die Instrument der grossen und kleinen Geygen, auch Lautten, etc., durch Hans Gerle lutenist zu Nurenberg auszgangen, 1532" ("German music for instruments of large and little viols, also for lutes," edited by Hans Gerle, lute player at Nuremberg, 1532); a second edition appeared in 1546, entitled: "Musica und Tabulatur, auff die Instrumenten der kleinen und grossen Geygen auch Lautten, etc. Von neuen corrigirt und durch aussgebessert durch

Hansen Gerle, Lautenmacher zu Nürnberg von 1546 jar" ("Music and Tablature for instruments of little and large viols, also for lutes, &c., revised and corrected by Hans Gerle, lute maker at Nuremberg, in 1546.") Both the 1st and 2nd editions are in the Imperial Library at Berlin. These two interesting editions are most rare and valuable.

Germain, Emile, son of Joseph Louis Germain, to whose business he succeeded in 1870; b. July 24, 1853, Paris. In 1865 he was sent to Mirecourt to be apprenticed to the trade, returned to Paris in 1867, and, until his father's death (1870), worked with him. Went into partnership with Dehommais, living first at 12, rue Croix-des-petits-Champs, and then at 5, Faubourg Montmartre. Dehommais retired in 1882, and Emil continued the business alone; in ten years' time he made more than 500 instruments, nearly all personal work, showing talent and care; he used a good varnish. Was very experienced in repairing old Italian instruments. Labels: "Dehommais et Germain à Paris, 12 rue Croix-des-petits-Champs, 1878," and "Emil Germain, à Paris, 5 Faubourg Montmartre, 1888."

Germain, Joseph Louis, b. July 23, 1822, Mirecourt; d. there, July 5, 1870. Apprenticed at Mirecourt, went to Paris, 1840, and worked under Charles François Gand, till the death of the latter (1845). Was then employed by J. B. Vuillaume, for whom he made several excellent instruments, till 1850, when he became first workman under "Gand Fils." In 1862 he started his own business at 364, rue Saint-Denis. He retired to Mirecourt in 1870, and died the same year. He was a maker of great talent, and his instruments show superior workmanship. He was especially skilful in repairing old instruments. Label: "Joseph Louis Germain; à Paris, année 1868." His son Emile was also a violin maker.

Geroni, Domenico. A maker in Ostia, Italy, about 1800-20. Made inferior instruments.

Gherardi, Giacomo. Was working in Bologna in 1677.

Ghidini, Carlo. A maker in Parma about 1746.

Gianoli, Domenico. Worked at Milan in 1731.

Gibbs, James. Worked in London about 1800-45; probably died in 1845. He was employed by J. Morrison, George Corsby, and Samuel Gilkes.

Gibertini, Antonio. A maker in Parma, 1830-33. Made a number of violins on the Stradivari pattern, using rather dark red varnish; his work was carefully finished. Paganini, the great violinist, sometimes employed him to repair his violins.

Gigli, Julio Cesare. Worked in Rome about 1730-62. Label: "Julius Cæsar Gigli Romanus fecit Romæ, anno 1761."

Gilbert, Nicolas Louis. A maker in Metz about 1700. In the Paris Exhibition, 1878, a very pretty five-stringed viol—dated "Metz, 1701"—of his was shown.

Gilbert, Simon, son of Nicolas Louis Gilbert. Worked at Metz about 1737-65. A five-stringed viol, dated 1744; another, dated 1749; and another, dated 1765, are known. Label: "Simon Gilbert, luthier, musicien de la Cathédrale à Metz, 1737."

Gilkes, Samuel, b. 1787, Morton Pinkney, Northamptonshire; d. Nov., 1827, London. Apprenticed to Charles Harris, sen., in London, afterwards worked for William Forster (1764-1824). In 1810 he started his own business, labelling his instruments with his own name. He followed the Nicola Amati pattern, and was a clever maker, although his style showed traces of his training under Charles Harris. He used varnish of rich quality, and his work was beautifully finished. He made various classes of instruments for country dealers. Label: "Gilkes from Forster's, violin and violoncello maker, 34, James Street, Buckingham Gate, Westminster."

Gilkes, William, son of Samuel Gilkes, b. about 1811, in Grey Coat Street, Tothill Fields, Westminster; d. 1875, London. Taught by his father and succeeded to his business in James Street, but afterwards moved to Dartmouth Street. He made a great many instruments, of various patterns, principally double-basses, but did not gain the same reputation as his father. He ceased to make instruments for some time before his death.

Gioffreda, B. A maker in Turin in 1860.

Giordano (Giordane), Alberto. A maker in Cremona about 1735-40. A little pocket violin with rose-coloured varnish is beautifully made, with the label: "Alto Giordano fecit Cremonæ" (the date illegible).

Giorgi, Nicola. A maker in Turin in 1745, according to the following label: "Nicolaus Giorgi fecit Taurini, anno 1745."

Giquelier, Cristoforo. In the Paris Conservatoire Collection is a viola bastarda with five strings dated 1712, made by him.

Girani. Working in Leghorn in 1730, according to a MS. label found in a violin, fairly well made, with yellow varnish of good quality.

Girod, Claude. A French maker of whom little is known.

Giron. See "Villaume."

Giuliani. A maker of viols in Cremona in 1660. He was a pupil of Nicola Amati, and made some excellent copies of his instruments.

Gobetti, Francesco. A maker at Venice about 1705. Said to have been a pupil of Antonio Stradivari; he used splendid wood, very beautiful red varnish, rather transparent, and made on a large flat pattern, with sound-holes similar to those of Ruggeri; the purfling is not very neat, and the scroll is rather weak in character; but the workmanship throughout is carefully finished and the tone is of a rich full quality. A very beautiful violin was exhibited in Paris, 1878, with fine golden-red varnish, with label: "Franciscus Gobetti, fecit Venetiis, 1715." A similar label has been seen dated 1705. His instruments are much liked.

Goffriller (Gofriler), Antonio. A member of the family of this name working in Venice at the beginning of the 18th century.

Goffriller, Francesco, brother of Matteo; probably worked as his collaborator in Venice. He made few instruments, and seldom put his label into them; they were of fairly good work, with ugly yellow-brown varnish.

Goffriller, Matteo. A maker in Venice about 1690 to 1740. He had great ability, and his work is peculiarly beautiful and original; his pattern is slightly arched, the sound-hole well cut, the golden-yellow varnish very transparent. It is the exception to find violins and violoncellos in which the wood was carefully chosen; as a rule he was careless about his material, several violoncellos have the back made of poplar tree wood; but the same accurate and skilful workmanship is always shown; the tone was powerful and even in quality. His whole work, in arching, proportions, and varnish, is so unlike that of Stradivari that it is absurd to insert Stradivari labels into his instruments. His violoncellos are especially liked, two being known, most

beautifully made. Label: "Mattheus Goffriller faciebat Venetiis, anno 17—."

Goldt, Jacob Heinrich. A maker in Hamburg, 1700-15. A lute is known of his.

Gonnet, Pierre Jean. Was working in rue du Temple, Paris, 1775-83.

Gosselin. An amateur maker in Paris about 1814-30, whose work is little known and little valued. He learnt a great deal from Koliker. He made violins, altos, and violoncellos of ordinary workmanship and good tone, often using for the back and sides a speckled wood, which gave them rather a peculiar look. Label: "Fait par Gosselin, amateur, Paris, année 1826," in a violin of sonorous tone; and "Fait par Gosselin, luthier, Paris, année 1830."

Gosset. A maker at Rheims, who, in 1769, proposed to alter the frets on the various kinds of viols and guitars in such a way as to produce, instead of equal semitones, the major or minor semitone which was required.

Gough, John. See "Dearlove, M. W."

Gough, Walter, d. about 1830. He was not a particularly good workman.

Gouvernari, Antonio. A maker in Cremona about 1600-10.

Grabensee, J. A. A maker in Düsseldorf about 1850-55. Label: "Reparirt (Repaired) von J. A. Grabensee in Düsseldorf, 1854."

Gragnani, Antonio. A maker in Leghorn about 1741-80. His work is a little rough; he used inferior wood and the varnish is poor, but the tone is sympathetic, sweet, and clear. He generally branded his instruments with his initials, "A. G." A five-stringed viol exhibited at South Kensington Museum, London, in 1872, had the label: "Antonius Gragnani, fecit anno 1741." In an inferior violin was the label: "Antonius Gragnani fecit Liburni, anno 1780"; a similar one was dated 1752.

Gragnani, Genaro, presumably a relation of Antonio. Was working in Leghorn, 1730.

Gragnani, Onorato, son of Antonio Gragnani. His work was inferior to that of his father.

Granadino. See "Contreras, Joseph."

Grancino, Francesco and Giam Battista, sons of Giovanni and grandsons of Paolo Grancino. Worked together at Milan, 1710-60. They were the best makers of this family and made a great many instruments, using generally spirit varnish, very clear, and an ugly

yellowish colour, and wood of poor quality; their work was rough, but the tone of their violoncellos and double-basses was fairly good. A violoncello, of fine powerful tone, was made of plain wood, that of the belly only being fine; the light yellow varnish had become darkened with age. Their instruments generally were not beautiful to look at, but had a good tone. Labels: "Gio. e Francesco fratelli de Grancini in contrada larga di Milano, 17—," and "Giov. Battista e Francesco fra. Grancino in contrada largo di Milano, 17—."

Grancino, Giovanni, son of Paolo Grancino. Worked in Milan about 1690 to 1730. Pupil of his father, and did similar but better work; his instruments are not so arched, with yellow varnish, and the wood was more carefully chosen; they have a powerful tone; the details are not very carefully finished. Many of his violins, violas, and violoncellos are to be met with, usually made on a large flat pattern. Labels: "Giovann Grancino in contrada larga di Milano al segno della Corona, 1692," and "Giovanni Grancino in Contrada Largha di Milano, al segno della Corona, 1721." He had two sons, Francesco and Giam Battista, both makers.

Grancino, Paolo. Worked at Milan, 1665-90. Pupil of Nicola Amati at Cremona. He made a large number of instruments; the altos and the violoncellos are generally liked. He used poor material, often making the back and sides of poplar tree wood; followed a large pattern, slightly arched, with large sound-holes widely opened, and a dry varnish of an effective golden-yellow colour. The scroll was often roughly cut, and the purfling and corners carelessly worked. His work on the whole was but moderately good. His son Giovanni was also a maker.

Grand-Gérard. A maker in the Vosges about 1790-1810. Also worked in Paris. Made a great many instruments; the work is inferior, the varnish a dull brown colour. He branded his instruments with his name. Label: "Grand-Gérard à Paris."

Grandini, Geronimo, sen. One of the well known makers at Mirecourt whose instruments have merit.

Grandjon, sen. A maker at Mirecourt. Work only moderately good.

Grandjon, J., son of Grandjon, sen.; also a maker at Mirecourt. Was awarded

medal of the 1st class in 1855 (Paris Exhibition), bronze medal in 1867, and a "mention honorable" in 1878.

Gray, J. A maker in Fochabers, Banffshire, Scotland, in 1870.

Greffts, Johann. Was working at Fussen, Bavaria, in 1622.

Gregori. Worked in Bologna about 1793.

Gregorio, Antoniazzi. See "Antoniazzi."

Griesser, Matthias. A maker in Innsbrück in 1727. A viola d'amore, with seven strings for bowing and twelve harmonic strings, of which the nineteen pegs are all in the head, which is very long, is in the Collection of the Lyceo filarmónico at Bologna. Label: "Matthias Griesser, Lauten und Geigenmacher in Innsbrugg, anno 1727."

Grimm, Carl, b. about 1792; **d.** 1855 at Berlin. A musician who, showing great talent in making violins, started a business in Berlin, and was soon considered one of the best German makers of his time. He made a great many experiments, combined with a serious study of the work of the old Italian makers; and his instruments are celebrated for their powerful tone and for the beautiful quality of their varnish. The firm never made more than thirty instruments per year, thus devoting much time to their construction and finish. A quartet of his instruments was very generally praised at the London Exhibition in 1862 for their rich and full tone.

Grimm, Ludwig, son of Carl Grimm. In association with his brother-in-law Helmich, continued his father's business in Berlin.

Griseri, Filippo. A maker in Florence in 1650.

Grobitz, A. A German who was working in Warsaw in 1750, and made good violins on the Stainer pattern.

Groll, Matthew. A maker in Meran, Tyrol, in 1800.

Grosset, Paul François. A maker in Paris, 1747-59. Pupil of Claude Pierray. He made few instruments; the proportions were generally bad, too much arched; he used a good varnish of brilliant yellow colour; the work was fairly good. Two five-stringed viols of his are known, one dated 1749, the other 1752. In a violoncello was the label: "P. F. Grosset, Au dieu Apollon, rue de la Verrerie, à Paris, 1757."

Grossi, Giuseppe. Worked in Bologna in 1803.

Grou. A maker about 1752.

Grulli, Pietro. Was working in Cremona in 1883.

Guadagnini, Antonio, son of Gaetano, grandson of Carlo Guadagnini, b. 1831; d. 1881 at Turin. He made a great many instruments.

Guadagnini, Carlo (?), son of Gaetano, grandson of Giambattista Guadagnini. A maker of guitars at Turin about 1780. He also repaired instruments. His three sons, Gaetano, Giuseppe, and Felice, were all makers, but chiefly worked at repairing old instruments.

Guadagnini, Felice, son of Carlo Guadagnini. A maker in Turin about 1835. His work was excellent, he made good useful instruments, with well-cut scroll, but the varnish hard and cold.

Guadagnini, Francesco and Giuseppe, sons of Antonio Guadagnini. Makers at Turin.

Guadagnini, Gaetano, son of Giambattista, grandson of Lorenzo. Worked at Turin about 1750. He made few new instruments, but chiefly repaired old ones. His son, Carlo, was also a maker.

Guadagnini, Gaetano. See "Carlo Guadagnini."

Guadagnini, Giambattista, son of Lorenzo, b. 1711 at Cremona; d. Sept. 18, 1786, at Turin. Possibly worked under Antonio Stradivari in Cremona before he accompanied his father, about 1730, to Milan. Later he went with him to Piacenza and worked there many years, but left when his father died, and went to Parma, where he was appointed instrument maker to the Duke; but when the pensions to the artists of the Duke's Court were discontinued, in 1772, he went to Turin and worked there till his death, 1786. A pupil of his father, his violins and basses show the same form, the same qualities, and the same defects. He followed the Stradivari pattern, and his instruments stand high in public estimation. He often suffers in reputation from having the same Christian name as his uncle, Giovanni Battista, Lorenzo's brother, whose work was much inferior. He used wood of the finest quality, and the varnish, which shows unmistakable signs of inferiority to that of the great makers, was that brilliant golden-red colour which is often considered a characteristic of a "Guadagnini"; the tone is not large, the work is well and carefully done. Labels: "Joannes Baptista Guadagnini Cre-

monensis fecit Taurini, 1776"; a similar one dated 1775; and "Joannes Baptista Guadagnini. Cremonensis fecit Taurini. Alumnus Antoni Stradivari. G.B.G. 1780." He had two sons, Gaetano and Giuseppe, both makers.

Guadagnini, Giovanni Battista, brother of Lorenzo Guadagnini. Worked in Milan, Piacenza, and Turin about 1695 to 1775. He made a great number of instruments, of ordinary workmanship, but some violins are well finished and the tone is good; they are made on a small pattern, slightly arched, the sound-holes long and well cut, the varnish a rich dark red colour, very different to that used by his nephew Giambattista. Labels: "Joannes Guadagnini fecit Placentiæ, anno 1747," and "Joannes Baptista Guadagnini Placentinus fecit Mediolani, 1775"; another label in a violin is dated 1731.

Guadagnini, Giuseppe, second son of Giambattista, grandson of Lorenzo, b. about 1736; d. about 1805. First a pupil of his father in Turin (about 1751), then worked at Milan, Como, and Parma (about 1793). Had not so much ability as other members of his family; he made a quantity of violins, altos, and violoncellos on the Stradivari pattern. His work was much inferior to that of his father, whose label he often used, and consequently have less market value; but his instruments generally have a good tone.

Guadagnini, Giuseppe. See "Carlo Guadagnini."

Guadagnini, Giuseppe. See "Francesco Guadagnini."

Guadagnini, Lorenzo, b. at Piacenza (?) about 1665; worked till about 1740. A well-known pupil of Antonio Stradivari at Cremona, he worked there for many years; later went to Milan (about 1730) and then to Piacenza. His instruments are much liked, especially the violins; generally made on a small pattern, slightly arched, of good proportions, the wood of good quality, with very beautiful golden-red varnish; the purfling and corners rather heavy, the scroll not so well cut as that of Stradivari, the tone rich and powerful. His instruments, when in good condition, are of a high commercial value. Labels: "Laurentius Guadagnini Cremonæ Alumnus Stradivari fecit, anno Domini 17—," and Laurentius Guadagnini pater, Alumnus Antoni Stradivari fecit Placentiæ, anno 1745"; similar

labels are dated 1742 and 1743. His son, Giambattista, was also a maker.

Guarini, Joseph, b. at Geneva. A maker in Germigny, Vosges, in partnership with Jules Martin. His violins show thoroughly good workmanship, they have double purfling, are not much arched, and are made of carefully selected wood, with a full and powerful tone.

Guarneri, Andrea, b. about 1626 at Cremona; d. there Dec. 7, 1698; was buried in the Church of San Domenico the following day. He was descended from an ancient and noble Cremonese family, and was the head of the celebrated family of makers, known by the Latin form of their name, "Guarnerius." Pupil of Antonio and Girolamo Amati; later, about 1641, of Nicola Amati, a fellow student being Antonio Stradivari. He was one of the witnesses at N. Amati's marriage in 1645, but was not with him in 1646, but was again there in 1653. While influenced by Ant. and Gir. Amati he made on a large pattern, but then for many years followed Nicola's pattern. About 1670 the character of his sound-holes changed, his model became flatter, and the scroll showed much character; this was probably when the influence of Stradivari began to be felt, one of whose earliest followers he became; but throughout he always retained a quite original and distinctive style of his own. Some of his instruments are beautifully made, especially his violins, which, in good condition, are very rare; violas, of which three are known, suggest, both in size and in a general way, Maggini's work; a violoncello is known, very beautiful not only in wood and varnish, but also in tone. As a rule he used good wood and excellent varnish, which varied greatly in colour from a golden yellow to orange, or even darker rose colour. The sound-holes also vary, but are generally straight; the pattern is slightly arched, the sides often low; the tone is brilliant, but does not carry well; the work is neat, but not highly finished. Labels: "Andreas Guarnerius fecit Cremonen sub titulo Sanctæ Teresiæ, 1650" (similar labels are dated 1670, 1675, 1690, and 1696); "Andreas Guarnerius Cremona sub titulo Sanctæ Teresiæ, 1691"; and "Sub disciplina, Andreæ Guarnerii in ejus officina sub titulo S. Teresiæ Cremonæ, 1676." He married, in the

Church of San Clemente, Dec. 31, 1652, Anna Maria Orcelli (d. Jan. 13, 1695). He lived in Piazza San Domenico, now Piazza Roma. Two of his sons, Pietro Giovanni and Giuseppe Giovan Battista, were makers.

Guarneri, Antonio. Two labels, of doubtful authenticity, are dated 1722.

Guarneri, Caterina (?), daughter of Andrea. Is said to have worked with her father and brothers, and to have made some violins in which were MS. labels.

Guarneri, Gian Battista, son of Bernardo, who was a younger brother of Andrea. He married Angiola Maria Locatelli, Aug. 3, 1682, and had six children; four were sons, the eldest, Giuseppe Antonio, b. June 8, 1683; d. a few months after his birth; the second, the only violin maker of this branch of the family, was Giuseppe (del Jesù), b. Oct. 16, 1686. This is mentioned because the date of the eldest son, Giuseppe Antonio, is very frequently quoted as being that of Giuseppe, known as del Jesù, the great maker. Gian Battista himself was not a violin maker.

Guarneri, Giuseppe, known as "del Jesù," because of the mark of a cross with the letters "I.H.S." beneath on all his labels. Was the second son of Gian Battista Guarneri, b. Oct. 17, 1686, at Cremona; d. there 1745. The date of his birth is entered in the registers of the parish of San Donato, at Cremona; his name also appears in other archives till the end of the year 1702, when all trace of him is lost; but "fecit Cremonæ" on all his labels proves that all his work was done at Cremona. Was said to be a pupil of Antonio Stradivari, but the character of his work does not authorise such a statement; it is impossible to say from whom he learnt, he worked on such totally different principles to those of contemporary makers; but his work sometimes resembles that of his cousin Giuseppe, son of Andrea. There is a tradition that he led an irregular life, was finally imprisoned until his death, and made violins in prison, with wood and varnish obtained first from one maker and then from another by the gaoler's daughter, who afterwards hawked the instruments round at miserable prices, to obtain money for him. This was probably invented to account for the number of inferior violins which contain his labels, probably all spurious, for even

early imitations, which are well made, are numerous. Giuseppe del Gesù was the greatest maker of this family, his violins are especially celebrated for their powerful tone. Paganini played on a particularly fine one, of grand tone, dated 1743; he bequeathed it to the City of Genoa, where it is now kept in the Palazzo Municipale. Another very fine one, dated 1714, belonged to Ole Bull, the great violinist. Another magnificent one, dated 1734, was nicknamed "Le violon du diable," because it was the instrument played on in an opera of that name. A most beautiful one, which belonged to the violinist Alard, was labelled "Joseph Guarnerius fecit

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Cremonæ, anno 1742, I.H.S." A violin, dated 1741, which formerly belonged to Vieuxtemps, has not a single crack; the wood is very thick, it is not arched, with high sides; the varnish, thickly put on, is a splendid brownish-red tinged golden colour; the work is carelessly finished, but the tone is splendid. The "King Joseph" violin was on a large pattern, made of splendid wood, not arched, with peculiarly shaped sound-holes, and rich amber-coloured varnish; it was sold for 700 guineas. A violin, made with the back in two parts, with brownish-red varnish, was dated 1723. A beautifully made viola was labelled: "Joseph Guarnerius Cremonensis faciebat, 1724." His work is generally divided into three periods: the first shows no originality, for he either imitated Nicola Amati or G. P. Maggini, reviving the pattern of the latter, which is arched from the purfling, with semi-circular middle bouts, pointed sound-holes, and short corners; the tone is good. In the second period, the pattern is small and slightly arched in a gradual rise from the purfling, the thicknesses vary, but especially increase at the centre of the back—a defect, in so far as it prevents free vibration; the proportions are accurate, the sound-holes well cut (often sharply pointed top and bottom), the tone is full of brilliancy, the rich golden or brownish-red varnish is of fine elastic quality, very transparent, and rivals that of Stradivari. The work is most carefully finished; the wood, generally sycamore, varies both in quality and appearance; it is thought that he used the same large piece of pine for nearly all the bellies—a stain or sap mark runs

through it, which, though sometimes faint, can always be seen. For this reason three violins of Carlo Bergonzi, with bellies evidently cut from the same piece of pine, were for a long time thought to be Giuseppe's work. In the third period, dating from about 1735, to which Paganini's and Alard's violins belong, the instruments vary greatly in pattern and appearance, but show his originality and ability; they are equal to the most beautiful work of Stradivari. Made on a large pattern, of excellent wood, with accurate proportions and thicknesses, and beautiful varnish, as remarkable for its fine and elastic quality as for its colour, either rich amber or rose-red, slightly darker and thicker than that of Stradivari; the quaint head, very characteristic, is entirely different to Stradivari's; the purfling is embedded, the sound-hole, losing its pointed form, is rather open; the edges are heavy, the tone is powerful, mellow, and rich. It was at this time that the so-called "prison" violins, already mentioned, suddenly appeared. All his variety of work—the different sized patterns, sometimes arched, sometimes flat; the sound-holes, long, perpendicular, or short and slanting—was a continuous effort to increase the tone of his instruments, and he finally succeeded in obtaining a notably pure and powerful volume of tone. He made more violins than violas. About fifty genuine violins and ten violas are known; no violoncello is known. His instruments have steadily increased in price, no doubt owing to the strong wood he used; it depreciates the tone at first, but with time vibrates more freely, the quality of tone becoming stronger and more refined. In 1876 a violin was sold for 600 guineas in a sale-room; another was recently sold for £500.

Guarneri, Giuseppe Giovan Battista, second son of Andrea, b. Nov. 25, 1666, Cremona; d. soon after 1738. Said to have been a pupil of his father, but showed much originality; some of his instruments are very similar to those of his cousin, Giuseppe del Gesù, but the tone is not so powerful and round; others follow the pattern of Stradivari. His violins are numerous and show good work. They are generally made on a small pattern, the waist of the instrument narrow and rapidly widening from the centre; the sound-holes, placed lower than usual, are widely opened about the middle

brilliant reddish varnish is of excellent quality, the wood well chosen, the tone very full and rich, the work carefully finished; two beautiful instruments were exhibited at South Kensington Museum, 1872, dated respectively 1684 and 1707. Many of his best violins have been given labels of Giuseppe del Gesù, since the latter's name became well known, and some good imitations of Stradivari have been labelled with Stradivari's name. He also made tenors and violoncellos; the latter are very rare, the wood generally plain, workmanship rather careless, but the tone always excellent. A very fine violoncello, with back, sides, and neck of beautiful small-figured wood, belly of fine-grained wood, with rich red varnish, and of good tone, was dated 1713. Label: "Joseph Guarnerius, filius Andreæ fecit Cremonæ, sub titulo S. Teresiæ, 16—"; a similar one dated 1706. On Jan. 4, 1690, he married Barbara Franchi (d. 1738), and had six children. Of his three sons, Pietro was the only one who became a maker.

Guarneri, Pietro, son of Giuseppe Giovan Battista Guarneri, grandson of Andrea, b. April 14, 1695, at Cremona. Worked first in Mantua and then in Venice till about 1760. He followed the patterns of his uncle Pietro, and may have been his pupil while in Mantua. His work is very good; his instruments are rather arched, have splendid varnish, and a fine rich tone. A most beautiful violoncello is known, the sides and back made of maple, beautifully marked, the varnish admirable, a golden amber colour tinted with rose, rather similar to that of Montagnana. In it is the label: "Petrus Guarnerius filius Joseph Cremonensis fecit Venetiis, anno 1739"; a similar label is dated 1755.

Guarneri, Pietro Giovanni, eldest son of Andrea, b. Feb. 18, 1655, at Cremona; d. about 1740. He remained in Cremona till 1680, then went to Mantua; he visited Cremona for a few months in 1698 (the year of his father's death), but returned to Mantua and probably lived there, 1700-40. Said to have been a pupil of Girolamo Amati. His instruments differ from those of his father and brother, but he used their labels for the violins made before he had left Cremona. His work shows great originality; his violins are on a large pattern, very arched, made of good wood, that of the bellies being

wide in grain and very even; the breadth between the sound-holes is increased and the corners are delicately worked; the purfling excellent; the scroll very characteristic; the transparent varnish, of beautiful rich quality either warm yellow or pale red colour; the tone is full, but lacks brilliancy. The violoncellos he made when in Mantua are often of exaggerated form, and were intended for use in processions, the performers having them suspended round the neck. His work, generally excellent, had some serious defects. Though quite correctly making the backs and bellies of his violins of equal thicknesses, he made them too thin, which rendered the tone veiled and dull, and also gave too much flexibility to the instrument, so that the tension on the strings is great, it is difficult to keep them up to pitch, and they are liable to break. His instruments, however, are much valued. Labels: "Petrus Guarnerius Cremonensis fecit Mantuæ sub. tit. Sanctæ Teresiæ, 1695," similar ones are dated 1690 and 1710; and "Revisto e corretto da me Pietro Guarneri Cremonese in Mantova, 1697." In 1677 he married Caterina Sussagni; had one son, Andrea Francesco, b. Jan. 29, 1678, who was not a violin maker.

Gudis, Hieronimo. A maker in Cremona in 1727. A very beautiful viola d'amore of his is known, the belly made of good pine, the back and sides of beautifully marked maple; the carved neck ends in a woman's head with eyes bandaged, it has 17 pegs; the varnish is light, a golden yellow colour, and the work is carefully finished.

Guédon, Jacques Antoine. A maker in Paris; working, 1775-77, in rue de la Tissanderie; and, 1779-83, in rue Barillerie.

Guérin, Alexandre Sauveur, b. Aug. 20, 1834, Hyères. Pupil and successor of Edmond Daniel. Works at Marseilles, 18 rue Paradis. Repairs old instruments and makes new ones on the pattern of Stradivari; uses an orange-red varnish. Exhibited at Marseilles, 1861 and 1886; Nîmes, 1863; and Paris, 1889; and was awarded 3 gold medals, 1 silver medal, 1 bronze medal, and a diploma of honour. He is assisted by his son Marius (b. 1871), who was a pupil of Darté at Mirecourt, and then worked under Gand and Bernardel in Paris.

Guerra, Giacomo. A maker in Modena in 1810.

Guerrero, Juan. Working in Malaga in the 18th century. In a guitar is the label: "Juan Guerrero me fecit en Malaga en el ano de 175—."

Guersan, Louis. A maker in Paris about 1730-69; was living in rue de la Comédie-Française in 1760, and in rue des Fosses St.-Germain in 1769. Was one of a family, whose members for more than a century had been violin makers; he himself was one of the best French makers of his period. Pupil and successor of Claude Pierray. When he left the latter's workshop he made various experiments in altering the arching, the thicknesses, &c., using spirit varnish on his instruments; the result, however, was not good, the tone produced being harsh and shrill. He was appointed maker to the Dauphin and to the Opera; in the archives of the latter is a quaint memorandum of repairs done by him to the double-bass of the Opera, which proves that at this date (1749) there was only *one* double-bass in the orchestra. He made many instruments, and they fetch good prices. Made on a small pattern, the proportions, depth of the sides and thicknesses vary continually, especially in the violoncellos; the alcoholic varnish is hard and dry, either a pale yellow or rose colour; its great drawback is that it dries too quickly and paralyses the vibrations, giving a great deal of harm to the tone; the work is beautifully finished. A viola of middle size, with the back in two parts and a brownish-red varnish, is known. Several five-stringed viols of his are in the Collection of the Paris Conservatoire; two are dated 1747, one 1751, and one 1755. Two six-stringed viols are dated 1755 and 1763. A treble-viol, in beautiful

preservation, with pale yellow varnish, and of very careful workmanship, is dated 1752. A handsome violin is dated 1737, another 1744, and another 1766. Two violoncellos were dated 1740. Labels: "Louis Guersan près la Comédie-Française à Paris, 1730," and "Ludovicus Guersan, prope comœdiam gallicam, Lutetiæ, 1766."

Gugemmos (Gugemos). A maker in Fussen, Bavaria, in the 18th century. His work was poor and he used varnish of bad quality.

Guglielmi, Giobattista. A maker in Cremona, 1747.

Guidantus, Joannes Florenus. A maker in Bologna about 1685 to 1728. Was possibly a pupil of Nicola Amati. He was an excellent workman, his instruments look well, are on a high model, with long sound-holes; but the purfling is carelessly done and the tone is rather poor. A viola d'amore, exhibited at Milan in 1881, ornamented with a beautiful head, artistically carved, representing a blindfolded Cupid, was labelled: "Joannes Guidantus fecit Bononiæ, anno 1715." Another label was: "Joannes Florenus Guidantus fecit Bononiæ, 1724." A viola da gamba was dated 1728. See "Florenus."

Guidomini, Lorenzo. In Milan, 1740.

Guillami. A Spanish family of violin makers who worked about 1680-1780.

Guillaume. A guitar of his is dated 1789. A François Guillaume, a maker of harps in Paris, was working in rue de l'Université, 1783-86; and in the rue de Beaune, 1788-89.

Guiton, R., of Cork; clever maker.

Gusetto, Nicola. Worked in Florence, 1730.

Gutermann. A maker of good instruments in Vienna in the 19th century.

H.

Haensel, Johann Anton. Was maker and chamber musician to the Duke of Schönbürg, at Rochsburg, about 1800-15. In Jan., 1811, he published an article in the *Allgemeine Musikalische Zeitung* (Leipzig), called "Ueber den Bau der Violine," in which he described a new form for the violin, which he said he had invented as early as 1801. The invention did not live.

Haff. A maker in Augsburg in the 18th century.

Hamberger, Joseph. A celebrated maker in Pressburg, Hungary; he

died 1868. His son also worked in Pressburg; he died in 1891. Another son is a maker in Vienna.

Hamm, Johann Gottfried. A German who worked in Rome about 1810. Instruments are known, with ivory edges, in which his name is branded.

Hammig, W. H. A maker in Leipzig, who turns out good instruments.

Harbour or Harbur. A maker who lived in 1785 at Duke Street, Lincoln's Inn, London; in 1786 at Southampton Buildings, Holborn.

Hardanger. For instruments made by

- the Hardanger peasants in Norway, see "Eriksen" and "Heldal."
- Hardie, James, & Sons.** Makers at 117, Nicolson Street, Edinburgh. James Hardie, b. Aguhadley, Ellon, about 1837; grandson and pupil of Peter Hardie. Started his own business in Edinburgh, where he is assisted by his four sons. They have made between two and three thousand instruments, on the Maggini, Stradivari, and Guarneri patterns, using oil varnish, reddish-yellow colour, of good quality. Exhibited in Edinburgh, 1887 and 1890; received bronze medal, 1887, and gold medal, 1890.
- Hardie, Matthew, d.** about 1825, and his son Thomas, b. 1804; d. Jan. 19, 1856. They worked together in Edinburgh and made good violins, violas, and violoncellos on the Amati pattern; his instruments have a fine tone, and the work is neatly finished.
- Hardie, Peter.** A maker in Dunkeld, b. 1773; d. 1863. He turned out excellent instruments, and his violoncellos have an especially fine tone.
- Hare, Joseph (or John).** A maker in London about 1700-30. He made the innovation of following the pattern of Stradivari, instead of that of Stainer as his contemporaries did; he also used a rich red varnish, of very good quality, more transparent than that generally used by English makers. Is said to have been in partnership with Freeman. Label: "Joseph Hare at ye viol and flute near the Royal Exchange in Cornhill, London, 1726."
- Harham.** Working in London, 1765-85.
- Harmand.** A maker in Mirecourt in 1772.
- Harris, Charles.** A maker in London, 1780-1800; lived in Cannon Street Road, Ratcliffe Highway. He was a Custom House officer. He was one of the best English makers of his time, and was noted for his violoncellos and the excellent varnish that he used, of a particular reddish tinge. He copied the Stradivari and Amati patterns, but seldom labelled his instruments with his name. Samuel Gilkes worked for him for some time.
- Harris, Charles, eldest son of Charles Harris.** Was a fellow apprentice of Samuel Gilkes under his father, and also worked for John Hart for a little time. His work was well finished, he used yellow varnish.
- Hart, John Thomas, b.** Dec. 17, 1805, London; d. Jan. 1, 1874. In May, 1820, he became a pupil of Samuel Gilkes. He made few new instruments, but had a great reputation for his experience and skill in repairing old Italian instruments. Label: "John Hart, maker, 14, Princess Street, Leicester Square, London, anno 18—."
- Hartung, Michael.** A maker in Padua, 1602. A lute of his of that date is in the Collection of the Germanic Society, Nuremberg.
- Hassert.** A maker in Eisenach in the 18th century. He made very good instruments, not much arched, used beautiful wood, and an amber-coloured varnish; his imitations of Italian instruments were excellent.
- Hassert.** A brother of Hassert, of Eisenach. Worked about 1790 in Rudolstadt. His instruments were not so good as those of his brother; they are much arched, of excellent wood, and finished with great care, but the tone is rather harsh.
- Haudek, Carl.** See "Lemböck."
- Haynes, Jacob.** Was working in London in 1746. He followed the Stainer pattern.
- Heberlein, Heinrich, jun.** A very clever maker in Markneukirchen, Saxony, at the present time.
- Heesom, Edward.** Was working in London about 1748-50. He followed the Stainer pattern. Label: "Edward Heesom, Londini, fecit 1749."
- Heidegger.** A maker in Passau.
- Heinle, J.** A maker in Paris. Only one violin, dated 1761, of his is known.
- Hel, Pierre Joseph, b.** Feb. 8, 1842, at Mazirot, near Mirecourt (Vosges). Was apprenticed for seven years in Mirecourt, was then for two years with Sébastien Vuillaume in Paris, and for a year (1864-5) with Nicolas Darche at Aix-la-Chapelle. In 1865 he started his own business at 14, rue Nationale, Lille. He is an excellent workman and makes all his instruments himself; the pattern is very beautiful; the tone is good; he uses oil varnish; all the details are carefully finished. He also shows great skill in repairing old Italian instruments. He has a special method of seasoning the wood he uses, removing, without the use of fire or acids, every element that interferes with the tone. In 1886 he invented an ingenious method of fixing the pegs, which enables the strings to be gradually tightened, and prevents their suddenly running down; the shape of the head remains the same. Was awarded: Gold medal, Lille, 1882; diploma of honour, St. Omer, 1884;

gold medal, Antwerp, 1885; gold medal, Liverpool, 1886; gold medal, Paris, 1889; a member of the jury at the Munich Exhibition, 1893, consequently unable to compete; the same at Chicago, 1893; and at Bordeaux, 1895. Made "Officier de l'Académie" and "Luthier to the Lille Conservatoire." Label: "Joseph Hel, luthier à Lille, 18—."

Held, J. J., b. July 17, 1823, Flamersheim, Rheinbach (Cologne). When only 14 began to repair old instruments, and a few years later made new ones. In 1860 started his business in Euskirchen; moved to his present abode at Beuel vis-à-vis Bonn (Rhine), 1871. He makes from 12 to 16 violins and violas a year, assisted by his son and one workman, but always does the varnishing himself; copies the Italian patterns. Was awarded: Diploma, Vienna, 1873; medal, Düsseldorf, 1880; diploma, Detmold, 1881; silver medals at Krems and Wels, 1882; Milan, 1884; and medal, Görlitz, 1889.

Heldal, A., of Bergen. In 1862 he exhibited in London a "Hardanger violin," more interesting for its nationality than for its musical merit, as it was one made by the peasants in Hardanger, Norway.

Hell, Ferdinand. A maker in Vienna. In 1854 he exhibited in Munich a double-bass of rather small pattern, but of powerful tone. He is also the inventor of the trumpet-violin, an instrument which can be used as a trumpet or as a violin equally well.

Helmer (Hellmer), Carl, b. 1740, Prague. Son of a maker there. He remained there working under Ulrich Eberle for some years, and made some very good violins, with red-brown varnish. The earliest date found in his instruments is said to be 1773. Label: "Carolus Hellmer me fecit Pragæ, 17—."

Helmer, Jehan. A maker of guitars in Lyons about 1568-72. Was of German nationality.

Helmich, son-in-law of Carl Grimm, whose business he continued with Louis Grimm on the death of Carl Grimm.

Henderson, D. A maker in Aberdeen.

Hénoc (or Hénocq), François. A maker in Paris, rue Jacob, 1775-77, and rue des Saints-Pères, 1779-89.

Hénoc (Hénocq), Jean (? Georges Bienaimé). A maker in Paris from 1768 to about 1790. Lived in the rue Seine-Saint-Germain.

Henry. A maker in Paris in rue Saint-

André-des-Arcs. A bass of his dated 1737 is known, of good workmanship, and with red-brown varnish. It is not known if he was related to the present Henry family in Paris.

Henry, Charles, called Carolus, second son of Jean Baptiste Henry; b. 1803; d. 1859. Pupil of his father, to whose business in Paris he succeeded in 1831; he made a large number of violins, altos, and violoncellos. The pattern varied, especially in the violins; he used yellow-red varnish, and his work was carefully finished. In 1847 he made an instrument called the "baryton," which, though played like the violin, sounded an octave below. Awards: bronze medal, Paris, 1849; "mention honorable" and second-class medal, 1855. Label: "Carolus Henry, luthier, rue Saint-Martin No. 151, fecit Anno Domini (1831 à 1859)." His son, Eugène, was also a maker.

Henry, Eugène, son of Charles Henry; b. 1843; d. Sept. 7, 1892. He succeeded his father, and was one of the best Parisian makers of his time; was especially successful in repairing old instruments. Many of the new violins that bear his name were not entirely made by him, although made in his workshop. Awards: "mention honorable," Paris, 1878, and bronze medal, 1889. His business was continued after his death by Charles Brugère.

Henry, Jean Baptiste, b. 1757 at Mataincourt, near Mirecourt (Vosges); d. 1831, Paris. He was the head of the present family of makers. Was apprenticed in Mirecourt, then went to Paris, and established himself in connection with the St. Martin Monastery, thereby obtaining exemption from certain fees and penalties he would otherwise have had to pay. He worked there till 1788, when the ancient privileges of the monasteries were abolished. Then moved into No. 175, rue Saint-Martin; the number was afterwards changed to 151, but his family always continued working in the same house. A violin is dated 1781, but he did not put labels in his instruments, and those that bear his name were labelled by his sons, Jean Baptiste Félix and Charles, who were both makers.

Henry, Jean Baptiste Félix, eldest son of Jean Baptiste Henry; b. 1793, Paris; d. there, 1858. Pupil of his father. Worked first in 1817 at rue Montmartre, Paris; in Bordeaux in 1822, and in Marseilles in 1825. In 1844 he returned

- to Paris, living in the rue Fléchier till his death. He made a great many instruments, but never signed them. His son, Octave, was also a maker.
- Henry, Octave**, son of Jean Baptiste Félix Henry; b. 1826. Worked first with his uncle Charles and then with Maucotel at Paris. He settled in Grenoble in 1854, and made a great many violins.
- Henry**. A violin bow maker, b. 1812 at Mirecourt; d. 1870 at Paris. He left Mirecourt for Paris in 1837, and first worked with Chanut, then with Peccate. Was partner of Simon, 1848-51, then worked alone, first at 8, rue des Vieux-Augustins, later in the rue Pagevin. His bows are excellent, he marked them "Henry, Paris." He was no relation to the Henrys of rue Saint-Martin.
- Hétel, G.** Maker of lutes and cithers in Rome in 1763. Label: "G. Hétel fecit Romæ, anno 1763."
- Heusch, J. G. G.** He published a work on the making of musical instruments about 1764.
- Hieben, Giovanni**. A maker of lutes in Venice in 1581. In an arch-lute was the label "Giovanni Hieben e Martine, faciebat in Venezia, Ao. 1581."
- Hieronymus, Gerald**. A maker of lutes and cithers in Brescia about 1574. In a cither, remarkably well made, is still legible "... onimus Bresciensis." In a cither in the Hof-Museum at Vienna, beautifully worked and decorated, is the name "Hieronymus Brixiensis" and the date 1574.
- Higgins, P. H.** A maker in Montreal, who exhibited some of his instruments in 1851.
- Hildebrandt, Michael Christopher**. A maker in Hamburg about 1765-1800. Good violins, violas, violoncellos, and double-basses of his are known; he was also extremely skilful in repairing old instruments.
- Hill, Henry Lockey**, son of Lockey Hill; grandson of Joseph Hill; b. 1774; d. Aug., 1835. Worked for some time with John Betts, was probably still with him when he took patterns (still preserved by the firm) of a Stradivari violoncello, sent by Friedrich Wilhelm III. of Prussia to John Betts in 1810, to be sold in England. He was an excellent workman, and some violins, violas, and violoncellos of his are exceptionally good instruments. Of his four sons, Henry (d. 1856) was a fine viola player, Joseph (d. 1837) and William Ebsworth were both makers.
- Hill, John**. A maker who apparently worked in Red Lion Street, Holborn, was there, at any rate, in 1794.
- Hill, Joseph**, b. 1715; d. 1784. He was a fellow-apprentice of Banks, working at "Ye Harp and Hautboy," in Piccadilly, London, under Peter Wamsley, about 1740-42. Then worked in High Holborn (1753), then at the sign of "Ye Violin," in Angel Court, Westminster (1756), and lastly at the sign of the "Harp and Flute" in the Haymarket (1762). Later on, his sons became partners in the business. His instruments are of great merit; his violoncellos and double-basses are especially liked, some have a fine oil varnish. Label: "Joseph Hill, maker at the 'Harp and Flute' in the Haymarket, 17 London, 69"; similar labels are dated 1772. His sons, William, Joseph, Lockey, and Benjamin, were all makers.
- Hill, William**, son of Joseph Hill. Worked in London about 1740-80. He made some good instruments, rather similar to those of Edmund Aireton; the varnish was a beautiful yellow colour, rather transparent; the tone though good was not powerful. Label: "William Hill, maker in Poland Street, near Broad Street, 1741," and "William Hill, maker in Poland Street, near Broad Street, Carnaby Market, 177—."
- Hill, William Ebsworth**, son of Henry Lockey Hill; b. Oct. 20, 1817; d. April 2, 1895. A maker in London. Learnt from his elder brother, Joseph. Began by making violin-bridges, always beautifully shaped and designed; quite 200 are still preserved by the firm. He worked for a year with Charles Harris, at Oxford, returning to London, 1838. First worked in Southwark, then in Wardour Street, and finally removed to 38, New Bond Street. When he began to repair and deal in old instruments he did everything with his own hands, and had no assistants until his sons grew up. He exhibited some very beautiful violins of carefully finished work and an excellent viola of large pattern, with full round tone, in London, in 1862, obtaining special commendation and a prize medal. Probably few, if any, of W. E. Hill's contemporaries had such a wide and thorough knowledge of the art and craft of violin making as he himself. Those who had the pleasure of knowing him personally found his conversation

- full of the most interesting facts and reminiscences, while at the same time a kindly, straightforward, and unassuming manner, peculiarly his own, made him the object of general regard and respect. His death removed one who was a prominent and characteristic link between modern times and a bygone type of personality. The present members of the firm are his four eldest sons: William Henry, b. June 3, 1857, followed the musical profession for some years, before joining his brothers in the business; Arthur Frederick, b. Jan. 25, 1860; Alfred Ebsworth, b. Feb. 1862, who worked for some time at Mirecourt (Vosges) and was the first Englishman to go there to study; and Walter Edgar, b. Nov. 4, 1871, who also worked at Mirecourt. They employ a large staff of assistants in their workshops at Hanwell.
- Hiltz, Paul.** A maker of viols in Nuremberg, 1656. In the collection of musical instruments there is a viola da gamba dated 1656.
- Hircutt.** A maker working in London about 1600.
- Hochbrücker.** A maker in Donauworth, Bavaria, about 1699. Later he worked at Augsburg. He made some fairly good violins, but is chiefly known as the inventor of pedals for the harp, about 1720.
- Höhne.** Worked both in Dresden and Weimar.
- Hörlein, Carl Adam,** b. 1829 at Winkelhof, near Würzburg. Pupil of Joseph Vauchel; later he worked for three years in Vienna, chiefly under Anton Hoffmann, but also under Gabriel Lemböck. In 1853 he settled in Kitzingen, Bavaria; but in 1866 moved to Würzburg, where he remained. Both as a maker of new instruments and as a repairer of old ones he has a great reputation. In 1875, under Professor Hermann Ritter's direction, he made a "viola alta" exactly on the principles laid down in the little book called "Die Geschichte der Viola Alta" (Leipzig, 1877); it had a full, sonorous tone.
- Hoffmann, Anton.** Court maker in Vienna about 1850.
- Hoffmann, Johann Christian,** son of Martin Hoffmann. A maker of lutes and viols in Leipzig about 1720. He was an excellent workman. His younger brother, who also worked in Leipzig about the same time, made good violins and bass-violins.
- Hoffmann, Martin,** d. in Leipzig, 1725. A maker of good lutes and viols, who worked in Leipzig from about 1685. He also made violins and violoncellos of good tone, although the inelegant pattern (the cut of the sound-holes, the sharp corners and weak edges) has caused them to be neglected. In 1720 he began to make the "Viola pomposa," a small violoncello with five strings tuned C, G, D, A, E, the invention of which is ascribed to J. S. Bach. It was never much used and seems to have been merely the reproduction of an obsolete form of violoncello. A specimen was exhibited in Paris, 1878; it was on a good model, very much arched, the head ending in a scroll, and the sound-holes well cut.
- Hofmans, Matthias.** A maker in Antwerp about 1700-50. He made beautiful instruments on the pattern of Amati and Guarneri del Gesù, he used a warm dark red varnish, similar to that of Italian instruments of the same period. In a little pocket violin was the label: "Matthys Hofmans tot Antwerpen, 1740."
- Holloway, John.** A maker in London at 31, Gerard Street, Soho, in 1794.
- Homolka, F.** A maker in Kutenberg, Bohemia, about 1850. He exhibited two violins in Munich, 1854, of beautiful workmanship; the wood was rather thick, which perhaps rendered the tone a little harsh, but otherwise excellent.
- Hopkins.** A maker in Worcester, who exhibited a double-bass in London in 1862.
- Horil, Giacomo.** A maker in Rome about 1720-50.
- Horlein.** See "Hörlein."
- Hornsteiner.** See "Neuner."
- Hornsteiner (Hornstainer), Joseph.** A maker in Mittenwald about 1730. He made some good double-basses.
- Hornsteiner (Hornstainer), Mathias.** A maker in Mittenwald about 1770-1800. His instruments were better made than those of Joseph Hornsteiner. Label: "Mathias Hornsteiner der Geigenmacher in Mittenwald, 1770."
- Hosborn, Thomas Alfred.** A maker in London in 1629. A bass viol of this date was exhibited in Paris, 1878.
- Huel, d.** in 1845. A maker in Rennes. Pupil of Lacôte. He made some fairly good guitars.
- Huet, Henri.** A maker in Paris about 1775-90; lived first at rue Saint-Martin (1778), then rue du Grand-Hurleur in 1783. This latter date was in an alto

of his, of good workmanship, with yellow-brown varnish. He made at the sign of "Au Roi des Instruments."

Hulinski. Worked in Prague in 1760; his instruments were well made, with small sound-holes and gracefully cut scroll, the varnish red-brown colour.

Huller, August. A maker in Shœneck about 1735-76.

Hulskamp, G. H., b. in Westphalia. Settled in New York, U.S.A. In the 1862 London Exhibition he exhibited violins made on a new pattern. Instead of the ordinary sound-holes, was one round hole in the middle of the violin, just below where the bow sets the strings in motion; other innovations were also made, but the result seems to have been that the tone suffered in quality.

Hume (or Home), Richard. Born in England, but settled in Edinburgh and became the great viol and lute maker there, about 1530-35. In the Scottish Treasurer's accounts in 1535 is "Item

to the Kingis Grace to Richard Hume, Inglismanne, quhilk suld mak violis to the Kingis Grace, to by stufte for the samin xx lib."

Humel, Christian. A maker in Nuremberg in 1709.

Hunger, Christoph Friedrich, b. 1718, Dresden; d. 1787, Leipzig. Pupil of Jauch in Dresden. He made very good violins, violas, and violoncellos on the Italian pattern; the wood was of excellent quality, the varnish amber-coloured; his instruments are some of the best of that time.

Hurel, Jean. A maker in Paris, living in 1686, rue des Arcis, at the sign of "A l'image de St.-Pierre"; from 1689 to 1717, rue St.-Martin, near the Fontaine Maubuë. He was maker of instruments "pour la musique du Roy," and is said to have been a very clever workman. A Charles Hurel is also mentioned as being a maker of musical instruments in Paris in 1636.

Husson. See "Buthod"

I.

Indelami, Matteo. A name found in a very old mandora, with no mention of town or date.

Ivrontigni, Wougelli. A maker in Turin.

J.

Jacobi. A maker of lutes at Meissen, Saxony, in the first part of the 18th century. His instruments were much liked.

Jacobs, Peeter. A maker in Amsterdam about 1690-1740. He made a great number of good violins, altos, and violoncellos; he copied the large pattern of Nicola Amati so faithfully that his violins are often taken for genuine Italian instruments; the wood is carefully chosen; the red-brown varnish of good quality; the scroll and the sound-holes are not very well cut; the purfling is of whalebone; the tone sweet, but not very powerful.

Jacobs. Worked at Amsterdam rather later than Peeter Jacobs; was probably his son. He used dark red varnish of very good quality; his work was not carefully finished.

Jacot, A., eldest son of Jean Charles Jacot. Is working in Paris.

Jacot, Jean Charles. A maker at Metz,

b. 1811; d., about 1887, at Pont-à-Mousson. Had two sons, the elder a maker, the second, Lucien, a bassoon player.

Jacquot (Jacquart), Charles, b. 1804 at Mirecourt; d. March 29, 1880, at St. Maur-les-Fossés near Paris. Although his father was not a maker, but an army tailor, he was descended from a family of makers, who dated back to one Charles Jacquot, who lived in 1645. In 1819 he was apprenticed to Nicolas, sen., later to Breton, both of them makers in Mirecourt. He went to Nancy, 1823, and worked there till 1827, when he started his own business there; in 1854 he transferred it to his son Pierre Charles, and went to Paris. There he started another workshop in rue des Vieux-Augustins, moving to 42, rue de l'Echiquier in 1857. His work is very good; the violins that he made in Paris are especially esteemed for their careful finish and regularity of

form; he was also learned on the subject of old instruments. Label: "Médaille d'or et d'argent, Charles Jacquot, 42, rue de l'Echiquier à Paris." Awards at Exhibitions: bronze medal, Nancy, 1838; silver medal, Nancy, 1843; 1st and 2nd prize, Paris, 1849; 2nd class medal, London, 1851; silver medal, Paris, 1855; gold medal, Bayonne, 1864; bronze medal, Paris, 1867.

Jacquot, Etienne Charles Albert, eldest son of Pierre Charles Jacquot, b. Sept. 18, 1853, Nancy. Learnt under his father, and was associated with him in his work. He published two important works: "La Musique en Lorraine," in 1882, and "Dictionnaire des instruments de musique," &c. He is Officier de l'Instruction publique and member of the Society "des Beaux-Arts des départements."

Jacquot, Jules Victor, second son of Pierre Charles Jacquot, b. Aug. 12, 1855. Also learnt his trade with his father and continued to work in association with him.

Jacquot, Pierre Charles, son of Charles Jacquot; b. March 10, 1828, Nancy. Pupil of his father, to whose business in Nancy he succeeded in 1854. He was a clever maker and gained a great reputation by the instruments he sent to various exhibitions. Honours and awards: 1st prize, Metz, 1861; prize medal (for the good quality and moderate price of his instruments), London, 1862; bronze medal, Paris, 1867; great gold medal, Lyons, 1872; silver medal, Paris, 1878; diploma of honour, Bar-le-Duc, 1880, and at Algiers, 1881; silver medal (awarded to Jacquot and Sons for their instruments, of a beautiful pattern, varnish copied from that on old instruments, the equal quality of the tone being remarkable), Paris, 1889; he received the Cross of the Legion of Honour, July 14, 1892. Had two sons who worked with him; they exhibited instruments at Moscow in 1891; Vienna, 1892; and Chicago, 1894.

Jais, Johann. A maker at Botzen about 1775. His instruments are varnished brown.

J'Anson, Edward Popplewell. Worked in Manchester. Learnt from William Booth, jun.

Jaspars, Jean, b. at Coesvelt. A maker of lutes at Antwerp about 1568.

Jauch, Johann, b. Gratz, Styria, but was working in Dresden, 1765-74. He followed the Cremona pattern, making very good violins; he used excellent

wood and amber-coloured varnish, and showed great knowledge of the correct proportions and thicknesses of wood required in various parts of the instrument; the tone is occasionally weak and shrill. His instruments were signed with his name. C. F. Hunger was a pupil of his.

Jay, Henry. A maker of violins in London about 1615-67. A viol, that had been converted into a small violoncello with four strings, was excellently made and of fine tone, the varnish of good quality, the head well cut, the purfling very fine; it was dated "in Southwarke, 1615." A small bass-viol dated 1624 is in the Paris Conservatoire Collection; a tenor viol was exhibited at the South Kensington Museum, London, 1872, with the label "Henry Jay in Southwarke, 1667." It has six strings, tuned one-fifth higher than the bass-viol, catgut frets, and a beautifully carved scroll. It is probably this maker, alluded to in Thomas Britton's Catalogue of Musical Instruments: "a viol said to be the neatest and best that Jay ever made." This passage, from Thomas Mace's "Musick's Monument" (published 1676), also probably applies to him: "Your best provision (and most compleat) will be a good chest of viols . . . of such there are no better in the world than those of Aldred, Jay . . . these were old . . . yet we chiefly value Old Instruments before new; for by experience they are found to be far the best."

Jay, Henry. Worked in London about 1746-68. He was best known for the small violins or "kits" that he made, which were used by dancing-masters; the varnish was a red-brown colour, the work was neatly finished, and he received £5 for each one—a very large sum for those days. He also made some violoncellos, often signed on the back "Longman and Broderip." Two labels are known: "Made by Henry Jay in Long Acre, London, 1746," and "Made by Henry Jay in Windmill Street, near Piccadilly, London, 1768." He is supposed to have been related to Thomas Jay.

Jay, Thomas. Working in London from about 1690. May have been related to the other Jays. He made some excellent violins. Was possibly in partnership with Edward Lewis, but there is no proof of it.

Jean. A maker in Paris, rue Saint-Martin. A guitar is known dated 1667.

Jeandel, Pierre Napoléon, b. 1812, Courcelles-sous-Vaudémont (Meurthe); d. May 10, 1879, Rouen. Apprenticed at Mirecourt; went to Rouen, worked under Charotte of Mirecourt, 1830-36; then, in partnership with Lucien Delau, succeeded to the business at 36, rue Beauvoisine. They separated in 1848, and Jeandel worked at 51, quai de Paris till 1878, when his health failed, and he was admitted into the "hospice général" of Rouen, Dec. 27, 1878. He was a clever workman, and his instruments are well made and have a good tone; he used red varnish. Awards: bronze medal, Rouen, 1854; 1st class medal, Paris, 1855; silver medal, Rouen, 1856.

Johnson, John. A maker in London, 1750-60. He followed the Stainer pattern. Two labels, one undated: "Sold by John Johnson, Cheapside, London"; the other, "Made and sold by John Johnson at the 'Harp and Crown' in Cheapside, 17 London, 53"; a similar label was dated 1759.

Jombar, Paul. A maker in Paris. He worked for some time in the workshop of Gand and Bernardel, but started his own business in 1892.

Jorio, Vincenzo. Was working in Naples in 1847. Was a good maker.

Joseph, J. A maker in Vienna in 1764.

Juliano, Francesco. A maker in Rome about 1620-70. Label: "Francesco Juliano in Roma, 1625," in a well made violin.

K.

Kämbel (Kambl), Johann Andreas. A maker in Munich in 1640, according to the label: "Johann Andreas Kämbel Chürfürstl. Hof Lauten und Geigenmacher in München, 1640."

Kämbel (Kambl), Johann Cornelius. Was working in Darmstadt, 1635-40.

Kaiser, Martin. A German maker who settled in Venice; was working there in 1609. There is an arch-lute of this date in the Paris Conservatoire Collection.

Karb. A maker of viols in Königsberg.

Kembter. A maker in Dibingen about 1725-30. He followed the Stainer pattern; his violins are arched, of a good pattern, with varnish, sometimes yellow-brown, sometimes pale red colour; the wood is excellent and the purfling well done.

Kennedy, Alexander, b. in Scotland about 1695; d. in London, 1785. Was the first maker of this family. He followed the Stainer pattern, and gained a great reputation in England for his beautiful violins (no other instruments of his are known); the work, both of the interior and exterior, was good and neatly finished, and the purfling well done; the spirit varnish was of a brownish-yellow colour. Label: "Alexander Kennedy, musical instrument maker, living in Market Street, in Oxford Road, London, 1749." A violin is dated 1743.

Kennedy, John, b. 1730, London; d. there, 1816. Was buried in Shoreditch Church. He was a nephew and pupil of Alexander Kennedy. The only

instruments he made were violins and violas, all very arched, on the Stainer pattern; he chiefly worked for the dealers. He lived first in Cooper's Gardens near Shoreditch Church, then, after various changes, in Long Alley, Sun Street, Moorfields, where he died.

Kennedy, Thomas, b. Jan. 21, 1784, London; d. 1870. Was a son of John Kennedy; pupil of his father, also of Thomas Powell, to whom he was apprenticed June 17, 1795. He worked at times for William Forster (1764-1824), but his own workshop was first in Princes Street, Westminster, and then at 364, Oxford Street. He retired from business in June, 1849, having made at least 300 violoncellos as well as other instruments; all his work was well and neatly finished.

Kerlino, Joann. A maker of rebecs and viols of all sorts at Brescia about 1449-93. He is one of the earliest makers known, and was probably the founder of the Brescian School. It has been suggested that he originally came from Brittany, as many family names there commence with the syllable "Ker." A viol of his, which had had the neck changed (probably by Koliker, of Paris, in 1804), and was mounted with four strings like a violin—only instead of a tail-piece it had a piece of ivory pierced with four holes to which to attach the strings—was very much arched, and had a soft, muffled tone. Inside was the inscription: "Joann Kerlino, ann. 1449."

Kiaposse, Sawes. A maker in St. Petersburg about 1748-50.

Kiesgen, Louis. A maker in Paris, first at 84, boulevard Magenta, and then at 134, rue de Turenne. He has not made many instruments, but those known are of beautiful workmanship; he followed the pattern of Gand and used red varnish.

Kirschschlag. Was working in the Tyrol in 1780.

Klein, A. In 1884 he founded an important business in Rouen, at 65, rue Ganterie, under the title of "A. Klein et Cie," reviving the trade in instrument making that had entirely dropped after Jeandel's death in 1879. He placed Antoine Brubach at the head of the workshop, which has now turned out about 200 violins, and numbers of altos and violoncellos; the work is carefully finished and the varnish good, of a brilliant red colour. Label: "A. Klein, luthier à Rouen, 18—, A. K." Awards from Exhibitions: silver medal, Rouen, 1884; diploma of honour, Evreux, 1886; silver medal, Havre, 1887. In 1887 he was made Officer of the Academy.

Kloss, Ernst. A maker in Breslau.

Klotz (Kloz), Egidius. Was probably a pupil of Stainer in Absam, returning to Mittenwald, his native place, to work. He was the first member of this family to make violins. He followed the Stainer pattern, using good wood and amber-coloured varnish; his instruments have a fine full tone, are well finished, and are signed with his name.

Klotz, George, son of Mathias and grandson of Egidius Klotz. Worked in Mittenwald about 1750-70. He also followed the Stainer pattern. His instruments were well made, but the spirit varnish, sometimes yellow, sometimes red, is of bad quality; it is thin and brittle and laid on a coat of size which prevents its penetrating the wood, making it opaque and perishable; the wood is often worm-eaten. In a violin of beautifully finished work with red varnish was the label: "George Klotz propria mea manu feci in Mittenwald, 1753"; another label was "George Klotz in der Mittenwald an der Iser, 1761."

Klotz, Johann Carl. Worked in Mittenwald about 1740-55. He died young; his instruments are rare and but little known, but are said to be among the best of those made by the Klotz family. In a very well made violin with dark varnish, almost black in

colour, is the label: "Joan Carol Klotz in Mittenwald, an. 1750"; a similar label was dated 1753.

Klotz, Joseph, brother of George Klotz. Was still working in Mittenwald in 1774. Also followed the Stainer pattern. He was careful in his selection of wood and his instruments have a very good tone, but he used varnish of poor quality. Label: "Joseph Klotz in Mittenwald an der Iser, an. 1774."

Klotz, Mathias, son and pupil of Egidius; b. about 1650. Worked in Mittenwald till about 1735. He is also said to have been a pupil of Stainer, and certainly followed his pattern. He travelled in Italy, visiting Florence and Cremona, before he finally started, about 1683, his great work in Mittenwald. The small town was then in a state of great poverty, but Mathias, taking advantage of the famed pine woods around, in which he found just the material he required, employed numbers of workmen to make cheap violins, which were afterwards hawked round from house to house and sold at extraordinarily low prices. As a rule each workman made one and only one of the required parts of the instrument, other workmen were employed in putting the parts together into one whole. Mittenwald soon rivalled Markneukirchen in Saxony and Mirecourt in the Vosges in this industry, and the fortune of the town was made. The tone of the instruments is not bad, but the yellow-brown varnish is of poor quality and the sound-holes rather small. In a viol, of which the neck and head had been changed so as to turn it into a viola, was the label: "Mathias Klotz Lautenmacher in Mittenwald, anno 17—." In the Paris Conservatoire Collection is a viola d'amore with seven strings and fifteen sympathetic strings, dated Mittenwald, 1732. His three sons, George, Sebastian, and Joseph, were all makers.

Klotz, Michael and Carl, two brothers, working in Mittenwald about 1770. A great many of the violins with "Stainer" labels are made by members of the Klotz family and their imitators, the "Klotz" labels having been destroyed by the dealers and spurious "Stainer" ones substituted. Probably, also, when these makers had turned out a specially good instrument they used a "Stainer" label instead of their own. Authentic instruments of the Klotz family are consequently not common.

Klotz, Sebastian, a brother of Joseph and George Klotz. Worked in Mittenwald about 1700-40. He seems to have been the best maker in the family. His violins are of a large pattern, not much arched; as a rule the varnish is excellent, the tone is clear and full, and the work is carefully finished. Label: "Sebastian Klotz in Mittenwald, an. 1700." A similar label in a violin, with yellow-brown varnish, was dated 1740.

Klüher. A maker in Markneukirchen, Saxony.

Knitting, Philipp. Was working in Mittenwald in 1760.

Knittle (Knitl), Joseph. A maker in Mittenwald in 1790.

Knoop, Wilhelm. A maker in Meiningen. Exhibited in Munich, 1854; his instruments are made on the Stainer pattern; the tone is good and full.

Koeuppers, Jean. A maker at The Hague, 1755-80. Many of his instruments are to be had; they are excellently made, but the yellow varnish he used is ugly and of thick quality.

Kohl, Johann. A maker in Munich about 1570-1600. He was appointed maker to the Court of Bavaria in 1599.

Kolb, Hans. Was working in Ingolstadt, Bavaria, in 1666.

Kolditz, Johann. A maker in Rumburg, Bohemia. He died there 1796. He made excellent violins and violas.

Kolditz, Mathias Johann. A maker in Munich about 1720-55. Label: "Mathias Joannes Kolditz Lauten und Geigenmacher in München, 17—."

Koliker, Jean Gabriel. Worked in Paris, 1783-99, in rue des Fossés-Saint-Germain-des-Prés; in 1800 he moved to 24, rue Croix-des-petits-Champs. Ch. F. Gand bought his business in 1820. It is doubtful if he made any

new instruments, but he was an extremely clever repairer of old ones.

Kram, Andreas Ernst. A maker of cithers in Nuremberg, about 1765-85. Label: "Andreas Ernst Kram, Instrument Macher in Nürnberg, an. 1767"; a similar one is dated 1781.

Kramer, H. A maker in Vienna in 1717. In the Collection of the Gesellschaft der Musikfreunde there is a viola di bordone dated "Wien, 1717."

Krebar, Giovanni. A maker in Padua in 1629.

Kren, Franz. A maker of cithers in Munich, 1833.

Krigge, Heinrich. A maker in Danzig, 1756-58. His instruments suggest the Maggini pattern, in the general model, large size, neat edges and work, and double purfling in ink. Three violins and a tenor of his are known, the latter with a fine tone.

Kriner, Joseph. A maker in Mittenwald about 1785-95.

Krupp, Pierre. Worked in Paris, rue St.-Honoré, 1777-91; he also made harps.

Kühlewein und **Tetzner**. Makers in Markneukirchen. Exhibited in Munich, 1854. A violoncello of theirs, excellently made on the Stradivari pattern, not much arched, had a fairly good tone.

Küntzel. A maker in Berlin. He exhibited a quintet of instruments in London, 1862; the tone was excellent.

Kuntzel, Laurent, b. 1790, at Hof Bavaria. Worked till about 1855. About 1815, after rather a chequered career, settled in Breslau, and worked for some years under Fichtel, an instrument maker there; he then devoted himself entirely to violin making, making excellent imitations of Italian violins and violoncellos.

L.

Lacasso. See "Lavazza."

Lacôte. A maker of guitars in Paris from about 1820. His work is very good, but it varies, and it is possible that his labels are to be found in instruments he had not made. In the Paris Conservatoire Collection are two guitars, one made with six strings, dated 1852; the other "a heptachord," the seventh string being placed like the lower string of the theorbo; the label is dated "182—." He patented a guitar with ten strings, a "decachord," in

1826, and exhibited it in 1827. Exhibited a guitar of seven strings, beautifully made and of very fine tone, in 1839, was awarded a bronze medal. In 1844 his instruments were also placed in the first class, and a bronze medal was awarded him. He branded his guitars with "Lacôte à Paris."

Lacroix, Salomon. A French maker of the 19th century.

Lafleur. A maker in London, brother of the Parisian maker.

Lafleur, Jacques. A bow maker in Paris;

- b. 1760, at Nancy; d. 1832, at Paris. In 1783 he had been settled for several years in rue de la Coutellerie; he had moved to rue de la Verrerie by 1785, and to 30, rue de la Juiverie by 1788, there he probably remained till his death. He closely copied the bows of François Tourte, and his work has a well-merited reputation. In the Paris Conservatoire Collection is a bow of his. His son, Joseph René, was also a bow maker.
- Lafleur, Joseph René**, son of Jacques; b. July 8, 1812, Paris; d. Feb. 19, 1874, Maisons Lafitte. Was living in the rue de la Cité in 1835, probably moved there from rue de la Juiverie after his father's death. Pupil of his father, and a very clever workman, producing bows which rival those of François Tourte; a very beautiful one is in the Paris Conservatoire Collection. Since about 1840 the Lafleur firm has been established in the boulevard Bonne-Nouvelle près de la porte Saint-Denis, and has added a music-publishing business to that of instrument making.
- Lafranchini, Jacobo de**. Was apprenticed to Gasparo da Salò at the same time as Maggini, and afterwards (1615) was living with Maggini as workman and assistant.
- Lagetto, Louis**. An Italian maker who was working in Paris, 1745-53, at the sign of "La ville de Crémone" in the rue des Saints-Pères. He followed the pattern of Andrea Amati, using spirit varnish; his instruments were much liked. Label: "Louis Lagetto, luthier rue des Saints-Pères faubourg Saint-Germain à Paris, 1753. 'A la ville de Crémone.' (Signed) Lagetto."
- Lajoue**. See "Gaillard-Lajoue."
- La Loe**. A maker in France in the 18th century. A six-stringed viol of his is known.
- Lambert**. A maker said to be living in Nancy in 1750, who was called the "Carpenter," because of the extraordinary number of violins he made; they were of no particular merit. Saunier is said to have been a pupil of his.
- Lambert, Jean Nicolas**. A maker in Paris. Was working in rue Michel-le-Comte about 1743-85. The date of his death is not known, but in 1788 the business was being carried on by his widow. He was possibly a brother of the maker in Nancy. The label: "J. N. Lambert, rue Michel-le-Comte, Paris, 1750," was in a violin of flat pattern, with badly cut sound-holes; a similar label, dated 1759, is in a violoncello in the Paris Conservatoire Collection; another violoncello is dated 1752; "Lambert à Paris" was branded on the inside of the back of an alto, and "Lambert à Paris, 1782," was inscribed in a cither; a guitar was dated 1784.
- Lambin**. A very clever repairer of old instruments in Ghent, 1800-30.
- Lamy, N. Alfred Joseph**. A bow maker, b. Sept. 8, 1850, at Mirecourt. In 1863, apprenticed in Mirecourt; 1866-77, worked under the Gautrots at Château-Thierry; then went to Paris to work with F. N. Voirin; the latter dying in 1885, Lamy started his own business at 34, rue Poissonnière. He is a clever and conscientious workman, and his bows are as carefully finished as those of his old master. He brands his bows below the nut with "A. Lamy, à Paris." He was awarded a silver medal in 1889.
- Landi, Pietro**. Was working in Sienna in 1774.
- Landolfi, Carlo Ferdinando**. A maker in Milan about 1740-75. He made a large number of violins, which vary in character; some carefully finished with brilliant red varnish, very transparent, are much liked; others have a yellow varnish, thin and hard and not of good quality. He used fine wood, the outer edge is generally grooved, the sound-holes are badly cut, and the scroll is weak; the work is often unfinished, only one coat of varnish being used and no purfling. He occasionally copied Giuseppe Guarneri very closely. His violoncellos, generally of small size, are extremely good, and rank higher than his violins; they are rather similar to those of Pietro Guarneri, but not so arched; the proportions are more accurate; they are worth from £30 to £50; a remarkably fine violin was priced at £50. Labels: "Revisto da me Carlo Ferdinando Landolfi, l'anno 1744"; "Carolus Ferdinandus Landulfus fecit Mediolani in via S. Margaritæ, anno 1755"; "Carlo Ferdinando Landolfi nella contrada di Santa Margherita al segno della Sirena. Milano, 1758"; "Revisto da Carlo Ferdinando Landolfi, l'anno 1771." Two violins were dated 1752 and 1753.
- Lantéz, M. E.**, son-in-law of Grandjon, sen. Was a maker at Mirecourt.
- Lanza (Lansa or Lausa), Antonio Maria**. A maker in Brescia about 1675. He followed the patterns of Gasparo da

Salò and Maggini; his instruments were well made, with red-brown varnish, and had a good tone.

Lapaix, J. A. A maker in Lille (Nord, France), who from 1840 to 1855 made various attempts to improve upon the usual violin pattern. The first instrument, dated "1840, No. 1," was of a very exaggerated character; he continued to make other instruments, which differed less from the traditional form, and tried the experiment of cutting the sides out of one piece of wood, hollowed out and carved in the usual shape, so that there were only six pieces instead of the usual twenty-four to join together. In 1848 he was awarded a medal by the Society for the Encouragement of National Industries, and in 1852 the merit of his instruments was noticed by the Imperial Society of Lille. He obtained a medal of the 2nd class at the Paris Exhibition, 1855. Label: "Fait par Lapaix luthier à Lille en 1843, Breveté."

Laprévotte, Etienne, b. Mirecourt; d. 1856, Paris. He worked first at Marseilles and was still there in 1821, but from about 1823 was established in Paris. His violins were admired for the beautifully finished work; one is in the Paris Conservatoire Collection, its varnish is a very good colour; he received a "mention" at the 1823 Exhibition, and a bronze medal in 1827. Soon after he began to make guitars and gained a great reputation, he and Lacôte being considered two of the best French makers of this instrument. Two fine guitars of his, with the label inside of "Guitare Laprévotte, dédiée aux dames," are in the Paris Conservatoire Collection. He received a "mention" in 1834 and a bronze medal in 1844 for the guitars he exhibited.

Larche. A maker in Brussels, 1847. He copied the instruments of old makers, and endeavoured to gain their quality of tone by the use of acids, but unfortunately the wood suffered thereby.

Larcher, Pierre. A maker in Tours, 1785. He was a pupil of Guersan in Paris, but his work is very dissimilar; he used a brown varnish of poor quality. Label: "Larcher, Pierre, luthier de Paris, élève de Guersan, Grande Rue au Grand Dauphin à Tours, 1785."

Laska, Joseph, b. March 18, 1738, at Rumburg; d. Nov. 30, 1805, at Prague. Was a pupil of J. Kolditz, later he travelled a good deal, working under

some of the best makers in Dresden, Berlin, Vienna, and Brünn. In 1764 he settled in Prague, and proved an excellent workman, his instruments, violins, altos, violoncellos, violas d'amore, and mandolines were especially liked in Bohemia, Saxony, and Poland.

Laurent, Louis Sigismond. A maker in Paris about 1773-90. He worked at the sign "Au Cytre Allemand." In a theorb with yellow varnish was the label: "Laurent luthier passage de Saumont, rue Montmarre près l'égout à Paris, 1774."

Lausa. See "Lanza."

Lautten, L. W. A maker in the Tyrol. One "fine and handsome" violin known.

Lavazza (or Lacasso), Antonio Maria. A maker in Milan about 1700. Followed the Stradivari pattern, used a good varnish, pale red colour. Label: "Antonio Maria Lavazza fece in Milano in contrada larga, 1708"

Lavazza, Santino. Was working in Milan at the same time as Antonio Maria Lavazza. Label: "Santino Lavazza fece in Milano in contrada larga, 1718."

Lavinville. A maker in Paris in 1777, especially known for his mandolines.

Leb. Worked in Pressburg in the 18th century; was one of the best German makers of his time.

Le Blanc. Was the name of a family of makers who through four generations worked in Paris. There was a Le Blanc still living in 1819, whose work was fair, he used brown varnish and branded his instruments "Le Blanc, Paris."

Leblanc, Claude. A maker in Mirecourt in the 18th century.

Le Blond, G. A maker in Dunkirk about 1775-90. A five-stringed viol with yellow varnish is dated 1789, and a cither, 1779. Another cither was signed "Leblond, Dunkerque." Label: "Fait par G. Le Blond à Dunkerque, 17—."

Le Camus, Pierre. A maker of lutes in Lyons, 1573-75.

Leclerc, J. N. Worked in Paris, 1760-80, in connection with the "Quinze-Vingt," thereby enjoying various privileges, such as not having to pay certain taxes, &c. Besides making new instruments, he was a clever repairer of old. Labels: "Racomodé par Leclerc au 15 vingt à Paris, 1771," and in a violin, "J. N. Leclerc, luthier aux quinze vingt à Paris, 1770." Other labels are known dated 1761, 1768, and 1777.

Lecomte (or Fouquet-Lecomte), Antoine. Was working in Paris, rue des Fossés, Saint-Germain-des-Prés, about 1775-1800.

Lecuyer, Pierre. A maker in Paris, rue des Fossés-Saint-Jacques, 1775-83.

Leduc, Pierre. Was working in Paris in rue St.-Honoré in 1647, is therefore one of the oldest makers there of whom anything definite is known. In a small violin or "kit," fairly well made, is the label: "Pierre Leduc à Paris rue Saint-Honoré au Duc doré, 1647."

Leeb, J. Carl, b. 1792; d. 1819. Was a maker in Vienna.

Lefebvre (Lefebvre), J. B. Was a Frenchman who worked in Amsterdam about 1735-70. He followed the Amati pattern, using good yellow varnish; it is supposed that he gained experience in Italy before going to Amsterdam, as his work is superior in merit to that made in France at that date. In a violoncello of small size, with yellow varnish and of carefully finished work, is the label: "J. B. Le Febvre fecit in Amsterdam, 1770."

Lefèvre (Lefebvre), Toussaint Nicolas Germain. A maker in Paris in rue du Cimetière Saint-Jean about 1783-89.

Legros de la Neuville, Nicolas. A French maker who exhibited in 1823 guitars, violins, and violoncellos.

Le Jeune. A family of makers who for several generations worked in Paris. About 1819 there was Le Jeune (ainé) working at Cour du Commerce—label in a guitar: "Le Jeune, luthier, Cour du Commerce No. 19 faubg. St.-Germain, Paris"; and Lejeune (fils) working at Passage du Saumon; and Lejeune, rue du Marché-Palu; there was another member of the family living at 13, rue Boucherat, 1836-46; and finally one established in 1862 at rue Claude au Marais, who died about 1870.

Lejeune, Benoît. A maker of lutes, living in Lyons in 1557.

Le Jeune, François. Worked in Paris at the sign "à la Harpe royale" from about 1745; he was still living in 1785. His instruments are rare and of not particularly good work, the varnish is of poor quality. Two violins are dated 1747 and 1754, a five-stringed viol in the Paris Conservatoire Collection is dated 1755, another 1757, and an alto also 1757. Label: "François Le Jeune rue de la Juiverie, à Paris année 176—."

Le Jeune, Jean Baptiste. Was a maker of harps as well as of violins in Paris,

rue Montmartre au passage Charot, from about 1775; he, or a maker of this name, was still there in 1819.

Le Jeune, Jean Charles. A maker of violins in Paris in 1776 at the sign "Au Dieu de l'Harmonie"; worked in the rue du Four Saint-Germain till 1783, and was succeeded by his nephew, Guillaume Martin, in 1822.

Le Jeune, Louis. A maker of violins in Paris, rue de la Juiverie, 1783-89.

Le Lièvre. A maker in Paris about 1750-80. Label in a violin, fairly well made, with yellow varnish: "Le Lièvre rue des Noniandières à Paris, 1754."

Lemböck, Gabriel, b. Oct. 16, 1814, Budapest; d. March 27, 1892. Pupil of J. B. Schweizer in Budapest, then worked with Fischer in Vienna. In 1840 he started a business there in Canovastrasse. Was appointed Instrument maker to the Imperial Court. He was celebrated for his skill in repairing old instruments. He exhibited two violins, very good copies of Guarneri, at Munich, 1854. A quartet of instruments, exhibited in London, 1862, were also made after the Italian pattern, and were admired for the beauty and fulness of their tone. Carl Haudek, who had worked with Lemböck, until the death of the latter, succeeded to the business.

L'Empereur, Jean Baptiste. A maker in Paris in 1750, who left few instruments.

Lenk, W., b. 1840, at Schönbach bei Eger, Bohemia. Worked under Klüher in Markneukirchen; then for five years in Berlin; also under E. Liebich in Breslau; in Vienna, Budapest, and Munich. He finally settled at Frankfort a/M. in the Promenade Platz. Was awarded a silver medal at Frankfort, 1881.

Lentz (Lenz), Johann Nicolaus. A German who came from the Tyrol to London; was a friend of Bernhard Fendt, and thus probably gained some knowledge of violin making. He began his own business in Chelsea about 1800; he was a good maker, generally used a close-grained maple-wood, and varnish similar to that used by Dodd and J. F. Lott, sen. Label: "Johann Nicolaus Lentz fecit near the Church, Chelsea, 1803."

Leoni, Carlo. A maker in Treviso in 1861.

Leoni, Ferdinando. Was working in Parma in 1816.

Le Pileur, Pierre. A maker in Paris about 1750-55. He worked in connec-

tion with the Abbaye Saint-Germain, thus gaining certain privileges, it no longer being necessary for him to go through the expensive ceremony of being received into the Corporation of Instrument makers; he was also exempt from taxes. His instruments are not particularly good, of rather a long pattern, and with ugly brown varnish. Label: "Pierre Le Pileur, privilégiez du Roy dans l'abbaye Saint-Germain à Paris, 1754"; a similar label is dated 1752.

Le Riche, C. J. A maker of cithers in Lille, rue de la Clef, about 1765-85. In a cither with eleven strings, four double and three single, was the label: "C. J. Le Riche Me. luthier rue de la Clef 1768"; in another cither was "rue de la Clef à Lille, 1781."

Lété, Simon, b. about 1768. A maker at Mirecourt, who made instruments at very cheap prices for the trade; in 1823 he was awarded a silver medal for a very satisfactory violin, which was priced 25 francs (£1). J. B. Vuillaume entered his workshop in 1821, and 1825-28 was in partnership with him. He married the daughter of Pique, the violin maker; his son, Nicolas Antoine, b. March 29, 1793, Mirecourt, became an organ builder.

Levalois. A maker of all kinds of instruments in Paris, rue de la Calandre, about 1760.

Lewis, Edward. A maker in London about 1700. His work was most excellent, showing great accuracy and finish; he used good wood and very fine varnish, generally a light yellow colour, but sometimes red with golden ground. His violins are rare, but are very beautiful. In Thomas Britton's Collection was an "excellent tenor by Mr. Lewis" and a "rare good" bass-violin.

Liebich, Ernst, b. Oct. 27, 1796, Reibnitz, near Hirschberg (Silesia); d. 1876, Breslau. Pupil and successor of his uncle, Johann Gottfried Liebich. He followed the Stradivari and Guarneri patterns; and also made harps and guitars. He was the father of

Liebich, Ernst, b. 1830, Breslau; d. 1884, who succeeded to the business, and continued to make instruments on the Italian pattern. His son,

Liebich, Ernst, b. May 25, 1862, Breslau, learnt from his father; later worked with Bittner in Vienna. In 1884 succeeded to the business at 2, Catherinenstrasse, Breslau. He is especially skilful in repairing old instruments,

about 300 a year passing through his hands; but also makes from six to ten new instruments per year; they have a fine full tone, and are generally made on the Stradivari or Guarneri patterns, with transparent varnish, reddish-yellow colour. He also copies the Amati and Maggini patterns; he employs five workmen in his shop, but varnishes all instruments himself. Was awarded silver medal, Breslau, 1881, and a gold medal, Posen, 1895. Appointed instrument-maker to the Duke of Saxe-Coburg and Gotha.

Liebich, Johann Gottfried, b. 1752; d. 1813. Son of a maker who left Bohemia to settle in Silesia. He founded the business, 1790, which has remained ever since in the family.

Liedolf, Joseph Ferdinand. A maker in Vienna in the 18th century.

Liessem, Remerus. A maker in London, 1756. This name and date were found in a cither of old-fashioned shape.

Light. A beautiful arch-lute was found to be inscribed "479 Light, Foley Place, London."

Lignoli, Andrea. A maker in Florence in the 17th century.

Lilly, James. An English maker, working in 1821.

Linarolo (Linerolli), Francesco. The first maker in the family. Worked in Bergamo, later in Venice. A tenor-viol was labelled "Franciscus Linarolus Bergomensis Venetii faciebat." Was probably the maker of an "accordo" dated 1514, beautifully made, the back inlaid with tortoiseshell.

Linarolo, Giovanni, son of Ventura Linarolo. Label: "Giovanni D'Ventura Linarol in Venetia, 1622."

Linarolo (Linerolli, Linelli), Ventura, son of Francesco Linarolo. A maker of lutes and viols in Venice, worked there till 1581. Label: "Ventura di Francesco Linarolo in Venetia, 1581." Was then in Padua: label, "Ventura de Franco Linarol in Padova, f. 1585"; but probably returned to Venice shortly after, for there is a label "fece in Venetia, a. 1591." Two tenor-viols exhibited in London in 1872 were probably made by him; they both had a scroll with four pegs substituted for the ancient head with six or seven pegs; the great breadth left between the sound-holes shows that the instruments were originally made for six or seven strings.

Lippeta, J. G. A maker in Neukirchen, Saxony, in 1771.

Lippold, Johann Georg. Made fairly

- good instruments about 1780; used yellow-brown varnish.
- Lolio**, Giambattista. A maker in Bergamo in the 18th century.
- Loly**, Jacopo. Was working in Naples in 1627; followed the pattern of Grancino; used yellow varnish; his instruments were not arched, and the wood was of too hard a quality. He made some large-sized tenors.
- Longman and Broderip** were not violin makers, but were instrument sellers in Cheapside, London, about 1760, and many of the instruments they sold, marked with their name, were made for the firm by Benjamin Banks, or Jay.
- Lorenzini**, Gaspare. A maker in Piacenza in the 18th century.
- Lott**, George Frederick, eldest son of John Frederick Lott, sen.; b. 1800, London; d. there, 1868. He was an excellent workman and was for a long time employed by Davis, of Coventry Street, London. He copied Italian instruments with great cleverness.
- Lott**, John Frederick, sen., b. 1775, Germany; d. April 13, 1853, London, and was buried in the Churchyard of St. Giles-in-the-Fields. While still young came to England and settled in London. He was first a chair-maker; but forming a friendship with Fendt, he began to work at violin making under Thomas Dodd, in March, 1798. He showed great ability and made many excellent violoncellos and basses for Thomas Dodd, in which were inserted the latter's labels. He was especially famed for his double-basses, which rival Italian instruments; the work is beautifully finished, both inside and out; the scrolls are well cut, but the varnish is not of good quality. His two sons, George Frederick and John Frederick, were both makers.
- Lott**, John Frederick, second son of John Frederick Lott, sen.; d. 1871. He worked for Davis, of Coventry Street, London, and made skilful imitations of Italian instruments.
- Lotz**, Theodor. A maker of good violins in Pressburg, 1730-40.
- Louis**. There was a maker of this name in Geneva.
- Louvet**, Jean, brother of Pierre Louvet. He worked in Paris about 1730-60. His violins were not well made; they were varnished brown. He chiefly made hurdy-gurdys and harps, and was one of the first to make pedal-harps. In the Paris Conservatoire Collection are two hurdy-gurdys, one

- dated 1733, made by Louvet, rue Grenier St.-Lazare; the other with the label: "Fait par Jean Louvet rue de la Croix-des-petits-Champs, près la porte St.-Honoré, Paris, 1750." In an alto was the label: "Louvet à la Vieille Royale rue Croix-des-petits-Champs à côté de la Porte Saint-Honoré à Paris, 1755"; a similar label in a hurdy-gurdy was dated 1757.
- Louvet**, Pierre, brother of Jean Louvet; also worked in Paris about 1740-85. He chiefly made harps, which he signed "P. Louvet à Paris"; but a five-stringed viol is known, and two hurdy-gurdys, one, dated 1750, is prettily ornamented, the other is in the Paris Conservatoire Collection and has this label: "Fait par P. Louvet, rue Montmartre à Paris, à la Vieille Royale, juin, 1747." He later moved to the rue St.-Denis, and was still there in 1783.
- Ludici** (Ludge), Geronimo Pietro. An amateur maker, working in Conegliano in 1709. Label: "Hieronymus Petrus de Ludice anima causa faciebat Conegliani, A.D. 1709."
- Lugloni**, Giuseppe. A maker in Venice in 1777.
- Lupo**, Pietro, of Antwerp. In 1559 he is said to have sold to a musician sent by the town of Utrecht, "five violins enclosed in their case," for the sum of £72. The services of a professional player were called in, so that the quality of tone of the instruments might be fairly judged, before the sale was concluded, and for this and for the wine drunk on the occasion £6 more were paid.
- Lupot**, François, son of Laurent Lupot; b. 1736, Plombières; d. 1804, Paris. First worked with his father at Luneville (1751-56), was appointed Court maker by the Duke of Würtemberg, and for ten years (1758-68) lived and worked at Stuttgart. A document is still extant, signed by Jomelli, Director of Music to the Duke, attesting to François having satisfactorily fulfilled his duties for ten consecutive years up to the date at which he was leaving—June 16, 1768. He then moved to Orléans, rue Sainte-Catherine, probably to join his father; but in 1794 went to Paris with his son Nicolas and remained there till his death. His work shows great ability and is superior to that of Laurent and Jean Lupot; he was certainly one of the best French makers of his time, and is said to have been a pupil of Giuseppe Guarneri. He made

a number of instruments on rather a broad pattern, with dark-brown varnish of poor quality. In the Paris Conservatoire Collection is a splendid violin made at Orléans in 1772. Labels: a curiously-spelt one, "François Lupot, luttier de la coure de Wirtenbergt à Stoutgard, 1765," and "Francisco Lupot fecit in Orléans, anno 177—." He married in 1754, at the age of 18, and his two sons, Nicolas and François, were both makers.

Lupot, François, son of François Lupot (1736-1804); b. 1774, Orléans; d. Feb. 4, 1837, Paris. From 1815 until his death he worked in Paris at 18, rue d'Angivilliers at making bows only. He invented the "coulisse," or metal groove attached to the nut, and carefully fitted to the stick on which it works, a very useful contrivance, which has been in use ever since. He made beautiful bows, closely copied from the Tourte bow; they are still much liked.

Lupot, Jean. A maker at Mirecourt, b. about 1674; d. March 1, 1749. His violins are not particularly good. His son, Laurent, was also a maker.

Lupot, Laurent, son of Jean Lupot and his wife, Laure; b. 1696, Mirecourt. In 1747 he was acting as a schoolmaster at Plombières, but in 1751 established himself as a violin maker at Luneville, where he remained till 1756. Later he moved to Orléans, and was working there, 1762. His instruments are only interesting as showing the sort of work that preceded that of Nicolas Lupot. His son, François (1736-1804), was also a maker.

Lupot, Nicolas, son of François Lupot (1736-1804); b. 1758, Stuttgart; d. Aug. 13, 1824, Paris. He was the most distinguished member of this family, and exercised a great influence on the French School of violin making; he carefully studied the work of the Italian makers, especially of Antonio Stradivari, and finally combining theory and practice in an extraordinary degree, made instruments far above anything produced up to that time by French makers. In 1768 he went with his father to Orléans, and there learnt his trade; in 1792, while still living there, Pique, the Parisian maker, who was already well known for his violins, made an arrangement with him, by which he was to supply a certain number of violins "in the white" (*i.e.*, unvarnished), at the rate of 30 francs each, to Pique, who had not the time to make them

himself. This was good pay, for later J. B. Vuillaume only gave 15 or 20 francs (12s. to 16s.) for violins in this state, and now the price is about 40 to 50 francs (£1 12s. to £2). Nicolas went to Paris in 1794, but did not start his business in rue de Grammont till 1798; in 1806 he moved to rue Croix-des-petits-Champs, where he remained till his death; it was there that he produced his famous copies of Italian instruments. He did not attempt to be original, but worked until he could produce exact imitations of the great Stradivari violins; a few copies of Guarneri and Amati are known; they are very beautiful, but it was the Stradivari pattern that he was most successful with. The result of his large experience of the methods employed by Italian makers was incorporated in the Abbé Sibire's work, entitled "La Chélonomie ou le parfait luthier," published in Paris, 1806. He made many violins, altos, and violoncellos, which now fetch high prices; his earlier violins, those dated Orléans, and the first part of his time in Paris, are worth £20 or more; those made between 1804 and 1824, from £50 to £60 or more; his violoncellos are rarer, and a fine specimen is worth about £80. Some quintets of instruments (2 violins, 2 altos, and 1 violoncello), which he endeavoured to make similar in appearance and tone, are now very rare, and fetch fancy prices. It is said that every instrument that left his workshop was entirely made by his own hands; he was a real artist, and every small detail was beautifully finished. He used different varnishes, the usual one with time becomes cracked and lumpy-looking, which though a defect does not affect the tone. It is of good quality, free from hardness, but often too thick and heavy, especially on the violoncellos. The colour varies from yellow to dark red; the tone is always very fine. Spohr used to play on one of Nicolas' violins during his concert tours; this instrument passed into the possession of Matthäi of Leipzig, and when he died into that of Ulrich. Nicolas was also famed for the skilful manner in which he repaired old Italian instruments. He had several distinguished pupils—Aug. Seb. P. Bernardel, Nicolas Eugène Gand, and Charles François Gand, his son-in-law and successor. In 1815 he was appointed maker to the King, and in 1816 maker to the Paris Conservatoire; this latter post involved

making the violins and violoncellos given as prizes to the Conservatoire pupils. In 1820 he undertook to entirely replace the instruments of the royal orchestra with new ones of his own; but his death cut short the work, which was completed by Ch. Fr. Gand. Labels: "Nicolas Lupot, filius fecit in Aurelianensis, anno 1776"; "N. Lupot

Fils luthier, rue d'Illiers, à Orléans, l'an 1791"; "Nicolas Lupot luthier rue de Grammont à Paris, an 1801"; "Nicolas Lupot luthier, rue Croix-des-petits-Champs à Paris, l'an 1812"; "N. Lupot, luthier de la musique du Roi et de l'école royale de Musique, Paris, 1817." Many instruments were signed with his autograph.

M.

MacGeorge. A maker in Edinburgh about 1800-20.

Macintosh. A maker in Dublin about 1830-40. Pupil of Thomas Perry.

Maffeo, Giuseppe. Was working in Rome in the 18th century.

Maggini (Magino or Maglino), Gio: Paolo, son of Zovan or Giovanni Maggini and his wife Giulia; grandson of Ser Bertolino or Bartolommeo de Maggini of Botticino, a little village on the hills not far from Brescia; b. 1580; d. before or in 1632, as in a schedule presented in that year by his son Carlo he uses the words "filius quondam Johannis Pauli." It is possible that he died of the plague that in 1632 raged in Brescia. His parents left Botticino and settled in Brescia. Gio: Paolo was apprenticed to Gasparo da Salò, according to a legal document, dated 1602, signed by both Gasparo and Maggini, the latter calling himself "garzone." In the first period of Maggini's work one finds much that is characteristic of the work of Gasparo; there is the same heavy model, short blunted corners, and purfling carelessly inlaid. The head, although showing a great deal of character, is also carelessly worked, one side often differing from the other, and the face very deeply and unevenly cut, while the fluting of the back of the head is also irregular. The wood is generally maple, and is frequently cut on the slab; the wood of the bellies being also cut on the slab forms an interesting link between the viol and the violin; afterwards he adopted the method of cutting the wood with the straight way of the grain. In the sound-holes he undercut or bevelled their inside edges like those of a viol; occasionally he ornamented his violins similarly to viols, with inlaid purfling, or the "clover-leaf" device at top and bottom of the back, or with an elaborate

design on the centre of the back; the two latter ornamentations are never to be found on the same instrument, unless it is a forgery. In the second period of his work the influence of Gasparo is not so marked; there is a great improvement in the construction and work of the instrument; the arching is slightly higher than in his earlier or later work, and is usually associated with a pronounced raised border; the purfling is done with more precision; the sound-holes, though still original in character, have more graceful curves, and are better cut; so is the head, which is more symmetrical. The wood, of very fine quality, is seldom cut on the slab; and is never so cut for the bellies; the "Dumas" viola and violins are very fine specimens of this period. The beautiful instruments turned out by Antonio and Girolamo Amati may possibly have influenced the third period of his work, which shows much greater accuracy and a more beautiful form. The purfling is distinct and finely done; the sound-holes are well cut and carefully finished; the arching is not so great, and the edges are lighter, which gives the instruments a more graceful appearance. The curves of the scroll are quite symmetrical, while the fluting at the back of the head is not so hollowed and is beautifully done. Stronger corner blocks and linings are also used for the interior, and the thicknesses are more accurately calculated. The varnish is always of remarkably fine quality, but varies in colour; he usually used varnish of a clear brown colour, similar to that on Gasparo's work; but by degrees it became more brilliant, of a transparent golden colour. Nearly all his instruments are double-purled, but three violins and one viola are known with only one line of purfling; and

also a very fine violin, which though double-purfling on the belly, has only imitated purfling on the back, the double line being drawn in with pencil or ink. The large size of his violins makes the sides appear low, but at the neck-end their height is almost identical with that of Amati violins and some of Stradivari, though at the tail-pin end they are about one-sixteenth of an inch lower. The great length and breadth necessitated relatively low sides, and Maggini obtained exactly the right proportions for producing that great volume of tone, so full and mellow, for which his violins are famed; their size prevented their general use, but De Beriot, the great violinist, played constantly on a magnificent specimen, which eventually was sold for £600, and is now in the Collection of Prince de Caraman-Chimay, as well as a viola and a violoncello made by Maggini. As a rule Maggini violins are worth about £100. His violas are of very high model, the arching rises from the inner line of purfling, for the latter is, as usual, double; the border is high, and the sides are set close to the edges of the back and belly, leaving but little margin; the corners are short; the sound-holes, placed higher than in the violins, are short, wide, very upright, and undercut on the inner edge. The wood is most excellent, the varnish of very fine quality and a rich golden-brown colour; the tone is very fine. His violoncellos are made on exactly the same pattern, the sound-holes placed rather high, the sides made rather low. Stradivari learnt much from him, both in the making of violins and of violoncellos; the latter have almost the same proportions. Giuseppi Guarneri was another maker on whom his work exercised a strong influence. The amount of work done by Maggini was comparatively small, probably about fifty of his instruments are now existing; only seven or eight violas, two violoncellos, and one double-bass are known, the latter of very small size and of poor workmanship. He probably made some viols as well. In England only twelve violins, six or seven violas, and one violoncello are known. The label used is: "Gio: Paolo Maggini in Brescia." It is never dated, a fact which often helps to expose a forgery. Maggini married Maddalena Anna Foresto on Jan. 20, 1615, and lived in the Contrada del Palazzo Vecchio del

Podestà; by 1626 he had also a house and shop in Contrada delle Bombasarie. His only surviving son, Carlo Francesco, became a silk merchant, and his son Pietro died in his infancy, so that there seems to be absolutely no ground for the statement that his son Pietro, or Pietro Santo, was also a violin maker, especially as no violin, viola, or violoncello is known made by any other Maggini than the great Gio: Paolo.

Maire, Nicolas. A violin bow maker in Paris; b. Dec. 28, 1800, in Mirecourt; d. July 17, 1878, Paris. Was apprenticed to Jacques Lafleur in Paris, and continued to work there in rue Montmartre. He made excellent bows.

Maldonner. A maker in Fussen, Bavaria, about 1760.

Maler (Maller), Laux. A maker of lutes in Bologna about 1415, mentioned by Mace in "Musick's Monument" (London, 1676). He says, "There are diversities of Men's Names in lutes; but the Chief Name we most esteem is Laux Maller, ever written with Text Letters: Two of which Lutes I have seen (pittifull Old, Batter'd, Crack'd Things) valued at £100 a piece. Mr. Gootiere, the famous Lutenist in His Time, shewed me One of Them, which the King paid £100 for. And Mr. Edw. Jones (one of Mr. Gootiere's scholars) had the other, which He so valued; and made a Bargain with a Merchant, who desired to have it with him in His Travels, (for his Experience); And if he lik'd It when he returned, was to give Mr. Jones £100 for it; but if he Refus'd it at the Price set, he was to return the Lute safe, and to pay £20 for His Experience and Use of It, for that Journey. I have often seen Lutes of three or four pounds, far more Illustrious and Taking to a common Eye . . . observe the Colour; which is the Dark-black-reddish-colour; though I believe it contributes nothing at all to the sound; only the Best Authors did use to lay on That Colour, especially Laux Maller."

Maler, Sigismond. A maker of lutes in Venice in 1526.

Mann, Hans. A maker in Naples about 1720-50. His instruments are rare. He followed the Stradivari and Guarneri patterns.

Mansiedl. See "Maussiell."

Mantegazza (or Mantegatia), Pietro and Giovanni. Two brothers working in Milan about 1750 to 1800. They

- made many good altos; the varnish, of fine quality, varies in colour, sometimes is almost black, the wood is rather too hard. Labels: "Petrus Joēs. Fratresq. Mantegatia Mediolani in Via S. Margaritæ, anno 1757"; similar labels are dated 1760, 1763, and 1780; "Pietro, Gio. e fratelli Mantegazza nella contrada di Santa Margharita in Milano al segno dell' Angelo, 1756"; a similar label is dated 1770; and "Petrus Joannes Mantegatia fecit Mediolani in Via S. Margarita, 1790."
- Mantovani.** Was working in Parma in the 18th century.
- Maratti, Giambattista.** A maker in Verona about 1690-1700. His violins are of fair workmanship and have a good tone.
- Marcelli, Giovanni.** A maker in Cremona in 1696. Label: "Joannes Marcelli fecit Cremonæ, MDCXCVI."
- Marchal (Marechal).** A maker in Paris about 1790. A viola d'amore and a lyre-guitar of his are known. In a theorbo was found the inscription: "Marchal à Paris."
- Marchetti, Enrico.** A maker of good instruments in Turin in the 19th century.
- Marchi, Giovanni Antonio.** A maker in Bologna about 1740-95. His violoncellos and violins are good instruments; the latter are of high model, with very beautiful maple-wood used for the back and sides, and varnish of a golden-yellow colour. Label: "Joannes Antonius Marchi fecit Bononiæ, anno 1774"; similar labels are dated 1760 and 1792.
- Marco, Antonio.** A maker in Venice in 1700.
- Marconcini, Giuseppe, son of Luigi Marconcini.** Was a pupil of Storioni; then settled in Ferrara, where he died at a great age on Jan. 17, 1841. His violins varied in workmanship, some equalled those of his master; they are well made, slightly arched, with brilliant red varnish.
- Marconcini, Luigi.** A pupil of Omobono Stradivari, who worked both in Ferrara and Bologna. His instruments are of good workmanship, with pale red varnish. Labels: "Luigi Marconcini f. Bologna," and "Luigi Marconcini in Ferrara, 1767."
- Maria, Giuseppe de.** A maker of mandolines at Naples, 1779. Label: "Joseph di Maria di Napoli in Strada S. Pietro a Majella f. in Napoli, A.D. 1779."
- Mariani, Antonio.** A maker in Pesaro about 1640 to 1700. His instruments are not of much value; the work suggests Maggini, but is very rough; the purfling is generally double. Labels: "Antonio Mariani Pesaro, 1646," found in an alto, and "Antonio Mariani fecit, anno 1694."
- Marino, Bernardino.** A maker in Rome who worked up to 1805.
- Marins.** A small pocket violin of ivory and coloured woods was inscribed "Marins," and was probably made about 1610.
- Marquis de Lair.** A maker in Mirecourt about 1800. He made violins and violoncellos, and followed the Stradivari pattern; but his work is very poor, the wood is not good, and the varnish, an ugly yellow-brown colour, lacks transparency; the tone is of bad quality. He branded his instruments on the back, "Marquis de Lair d'Oiseau."
- Marshall, John.** A maker in London about 1750-60. A mandoline of his was dated 1758. He followed the Stainer pattern, and his work was good. Labels: "Johannes Marshall Londini. Fecit 1750"; "Johannes Marshall (in vico novo juxta Covensam hortum) Londini, fecit 1757"; and "Marshall: London, 1759."
- Martin.** A family of makers in Paris, who chiefly dealt in and repaired old instruments. Guillaume Martin succeeded to the business of Lejeune in 1822, and was in his turn succeeded by a nephew, Charles Martin. Alexandre Martin, son of Charles, took the business in 1890.
- Martin, Jules.** A maker in Germigny, Vosges. See "Guarini."
- Martin.** A maker in London in 1790-95, who lived at Hermitage Bridge, Wapping.
- Mast, Jean Laurent.** A maker in Paris about 1750. His instruments are very well made, the spirit varnish is thick, a dark brown colour, which has become almost black. He branded his violins with "J. L. Mast, Paris," both inside and outside.
- Mast, Josephus Laurent, son of Jean Laurent Mast.** Was born at Mirecourt and was still there in 1820. He was apprenticed to Nicolas there at the sign of "A la ville de Crémone," and then settled in Toulouse. Several of his violins are known, and are said to be of better workmanship than those of his father. They are arched, the sound-holes are not well cut, and he used two varnishes, one yellow-

brown and the other reddish colour. He branded his instruments with "Mast fils Toulouse, 1825." There is a violin in the Paris Conservatoire Collection which has the label: "Josephus Laurentius Mast fecit Apollini Deo Harmoniæ 1816, réparé chez Schubert Epinal, 1831."

Maucotel, Charles, brother of Charles Adolphe Maucotel; b. Nov. 1, 1807, Mirecourt. Was first apprenticed to Bloise Mast; in 1834 went to Paris and worked under Gand; in Dec., 1844, moved to London, where at first he was employed by W. Davis, of 34, Coventry Street, but then started his own business in 8, Rupert Street, Haymarket; 1851-58, Georges Chanoit worked with him. He retired from business in Aug., 1860, and returned to France. He made some excellent instruments, the work, varnish and tone were all good. Label: "Carolus Maucotelus fecit Londini, 185—, C. + M."

Maucotel, Charles Adolphe, brother of Charles; b. 1820 at Mirecourt; d. Feb. 6, 1858, at Paris. Apprenticed in Mirecourt; then went to Paris and worked for five years (1839-44) under J. B. Vuillaume. In 1844 he started his business in Galerie Vivienne, but later moved first to rue Croix-des-petits-Champs and then to rue Princesse; it was there he committed suicide in 1858, by cutting his throat during an attack of brain-fever. He made excellent copies of the works of Stradivari and Giuseppe Guarneri, and his numerous violins, altos, and violoncellos show good work and have a fine tone. In 1844 he was awarded a bronze medal for an alto placed in the 2nd class, and in 1855 a medal of the 2nd class.

Maussiell (or Mansiedl), Leonhardt. A maker in Nuremberg, 1720-50. He copied the Stainer pattern, and made good instruments, carefully finished, with yellow or brown varnish.

Mayr (Maier), Andreas Ferdinand. A maker in Salzburg about 1740-80. Is said to have made the small violin on which Mozart learnt to play. In a lute was the label: "Andreas Ferdinand Mayr Hof Lauten und Geigenmacher in Salzburg, 1741"; a similar label, printed in German characters, was dated 1777.

Mayson, Walter H. A maker in Manchester who began as an amateur, but soon adopted violin making as a profession. His instruments are excellent,

and the workmanship beautifully finished.

Meares, Richard. A maker of lutes and viols in London in 1677. In 1872 was exhibited in London a viola da gamba with the label: "Richard Meares, without Bishopsgate, near to Sir Paul Pinder's, London. Fecit 1677." His son Richard also learnt the trade but soon abandoned it for other work.

Médard, Antoine, b. 1621 (baptised Oct. 28, 1621), son of Henri Médard and his wife Anne. A maker at Nancy. A little pocket violin is known, very carefully made, with the carved head of a woman instead of a scroll, and red-brown varnish of fine quality. Inside is the label: "Antoine Médard à Nancy, 1666."

Médard, François, son of Claude Médard. A maker in Paris about 1690 to 1715. Is said to have been a pupil of Stradivari at Cremona. His instruments are on rather a small pattern, slightly arched, the sound-holes are well cut, the pretty rose-coloured varnish is very transparent, and the work is carefully finished. He was commanded to make the instruments for the orchestra of Louis XIV. Label: "Franciscus Médard fecit Parisiis, 16—"; a similar label is dated 1710.

Médard, Henri, son of Claude Médard, also a maker. A maker at Nancy and Paris about 1620-30, there being a record of his marriage to Anne Pieresson, of Poiresson, on Oct. 23, 1620. Was generally considered to be a pupil of Nicola Amati. His work was extremely good. In a violoncello was the label: "Henry Medart à Nancy, 1627."

Médard, Jean, son of Claude Médard. Worked at Nancy.

Médard, Nicolas, son of Claude Médard; b. about 1598, was living in Nancy in 1658. He followed the Amati pattern, his instruments are small, and the tone, though soft and silvery, lacks power; the varnish is very beautiful. Labels are known dated 1615 and 1660.

Médard, Sébastien, b. about 1576; d. 1636; probably another son of Claude Médard. A maker, first at Nancy then at Paris, about 1600-36.

Meiberi, Francesco. A maker at Leghorn about 1745-50.

Melling. A maker in Paris, in the rue Fromonteau, place du Louvre, in 1753, at the sign of "A la belle Vielleuse";

- but in 1771 was in rue des Orties, aux galeries du Louvre.
- Mellini, Giovanni.** Was working in Guastalla, Italy, in 1768.
- Meloni, Antonio.** A maker in Milan about 1670-95. Followed the Amati pattern; his instruments are small, with well cut sound-holes and yellow varnish; they have a good tone. Label: "Antonius Meloni Mediolani fecit A.D. 1690."
- Mennégand, Charles,** b. June 19, 1822, at Nancy; d. Jan. 9, 1885, at Villers-Cotterets. Was apprenticed at Mirecourt; in 1840 went to Paris and worked with Rambaux for five years and there gained the experience which rendered him such a clever repairer of old instruments. 1851-52 worked with Maucotel, and in 1852 left France for Amsterdam. Returned to Paris 1857 and settled at 26, rue de Trévisé. He made a large number of good violins, altos, and violoncellos in Amsterdam; but after his return to Paris principally made violoncellos, which rank among the best work of the time. He was awarded a medal of the 2nd class, Paris, 1855, and bronze medals in 1867 and 1878. Labels: "Mennégand, luthier, 26 rue de Trévisé, Paris, 1867," and "C. Mennégand, luthier, 26 rue de Trévisé, Paris, 1877. (Signed) C. Mennégand." Some of his labels have "élève de Rambaux" on them.
- Mennesson, Emile,** b. March 15, 1842, Rheims. Lives there at 10, rue Carnot. Worked with Mennégand and Deroux. Had large workshop at Mirecourt, 1876-81. Has made 2,380 violins, following the pattern of Stradivari's "Messiah" violin; varnish, first red, later yellow-red with amber ground. Exhibited at Paris (1875-78-94), Philadelphia (1876), Rheims (1876-89-95), Rome (1884), Eprenay (1884), Charleville (1894), and was awarded gold and silver medals and numerous "diplômes d'honneur."
- Merighi, Pietro.** A maker of mandolines in Parma in 1770. Label: "Petrus Merighi fecit Parmæ, anno 1770."
- Mériotte, Charles.** A maker at Lyons about 1730-60. Several of his violins are known, made on the Stradivari pattern, with yellow-brown varnish, and of good workmanship. Label: "Mériotte, luthier, sur le pont, près le change, à Lyon, 1755." A later label was printed in Latin.
- Merlin, Joseph.** A maker in London, Princes Street, Hanover Square, in 1770-80. His violins and his mechanical pegs for violins and violoncellos were at one time very fashionable. He followed the high Stainer model, his instruments were well made, but the tone was not good. Label: "Josephus Merlin Cremonæ emulus. No. 104. Londini, 1779. Improved. 66, Queen Ann Street East, Portland Chapel."
- Masseguer.** A Spanish maker working about 1646.
- Mettal.** A maker in Freiberg. In a lyre-guitar of six strings was the label: "Mettal, Instrumentenmacher in Freyberg."
- Mette, François.** A maker in the South of France, who sent instruments to the Paris Exhibition in 1855.
- Meusidler (Meusiedler), Johann.** A maker of viols of all sorts in Nuremberg about 1540-50.
- Mezadri (Mezzadie), Alessandro.** A maker in Ferrara, 1690-1720. He followed the principles of the Amati school, but the pattern of his instruments is not graceful, the sound-holes are placed too close, and the workmanship is poor. Label: "Alessandro Mezadri fece in Ferrara, anno 1713."
- Mezadri (Mezzadie), Francesco.** A maker at Milan about 1700-20. In an alto of small pattern, with pinkish-yellow varnish, very light and transparent, the back made of poplar-wood, is the label: "Franciscus Mezadri, Milano, anno 1712."
- Mézin.** See "Collin-Mézin."
- Mialfi, Joannes.** A Spanish maker about 1769. His instruments are of average merit.
- Michaud.** A maker in Paris about 1788, rue Guérin Boisseau au coin de la rue Saint-Denis.
- Michelis, Pelegrino (or Peregrino) di Zanetto,** son of Zanetto de Michelis; b. 1520. A maker of viols and lutes and other instruments in Brescia. A tenor of his was exhibited in London in 1885, which is described as "essentially modern in model and detail, though with remaining touches of archaism." A splendid six-stringed bass-viol is in the Paris Conservatoire Collection, dated Brescia, 1547.
- Michelis, Zanetto de,** b. 1495. Probably a native of Montechiaro, a village near Brescia. Was a maker of cithers.
- Michelot, Jacques Pierre.** A maker in Paris about 1780-95, at the sign of "A la Mélodie," 255, rue St.-Honoré. In the Paris Conservatoire Collection

- is a little guitar dated 1781. He also made five-stringed viols, and violins. Label: "J. P. Michelot, rue St.-Honoré, 'à la Mélodie,' 1790."
- Mier.** A maker in London in 1786.
- Miggé, Otto,** b. June 16, 1857, Coblenz. Has made about 80 violins and 14 violoncellos of good tone.
- Milani, Francesco.** A maker in Milan about 1740-60. Said to have been a pupil of Lorenzo Guadagnini, he followed a similar pattern in his work.
- Milhet.** Was working in Bayonne about 1820. His instruments were of ordinary workmanship. He used yellow-brown varnish.
- Mille.** A maker at Aix-la-Chapelle. A small pocket violin is known that had been repaired by Remy.
- Miller.** A maker in London about 1750. He worked at the sign of the "Citerne," London Bridge.
- Miller, A.** A maker in St. Andrew's, Scotland.
- Minozzi, Matteo.** Was working in Bologna in the 18th century.
- Miraucourt, Ludovic (or Joseph).** A maker of viols at Verdun about 1740-50. A six-stringed viol is dated 1743.
- Miremont, Claude Augustin,** son of Sébastien Miremont; b. 1827, Mirecourt; d. 1887, Pontorson (Manche). Was first a pupil of his father, then for three years of Collin-Mézin. In 1844 he went to Paris, and worked first with Lafleur, then with Bernardel until 1852, when he left France for America, and settled in New York. In 1861 he returned to Paris and established himself in rue Faubourg-Poissonnière. He retired from business on July 15, 1884, and went to live first in Belleville, then at Pontorson, where he died. He made a great many instruments, chiefly violoncellos; they were all made with extreme accuracy by himself alone, no workman assisting; they show good work and have excellent quality of tone. He made some excellent copies of Stradivari and Guarneri, and also several instruments of excellent tone on the Klotz pattern. Awards at Exhibitions: medal of first class, New York, 1853, and Paris, 1855; prize medal, London, 1862; and silver medal in 1867 and 1878. Labels: "Expositions universelles de 1853-55-62-67, quatre premiers prix. C. A. Miremont, Breveté S.G.D.G. Paris, an 1875. (Signed) A. Miremont," and "C. A. Miremont fecit Parisiis, anno Dni. 1882."
- Miremont, Sébastien.** A maker at Mirecourt, b. about 1810; father of Claude Augustin Miremont.
- Modessier.** A maker in Paris in 1810. His instruments were made on a large pattern, the wood was generally excellent.
- Moers, Jean Henri.** A maker in Paris about 1771.
- Mohr, Philipp.** Was working in Hamburg about 1650.
- Moinel, Charles,** nephew of N. E. Cherpitel. A maker in Paris. On the death of Cherpitel, in 1893, he assisted the widow to continue the business.
- Moitessier, Louis.** A maker at Mirecourt about 1780 to 1825. He made a large number of instruments, mostly violins, of ordinary workmanship with brown varnish. One violin, fairly well made, was peculiar in having the belly as well as the back and sides of maple-wood; the tone was good. In it was the label: "Ludovicus Moitessier fecit, anno Domini 1781." Rambaux was a pupil of his for four years.
- Moldonner.** A maker in Fussen, Bavaria, about 1756-98.
- Molinari, Antonio.** A maker in Venice, 1672-1703.
- Molinari, Josefo.** A maker of mandolines and theorbos in Venice about 1735-65. In the Paris Conservatoire Collection are two mandolines dated 1762 and 1763 respectively. Label: "Joseph Molinari, Venetus, anno 1737."
- Mongenot.** Was working in Rouen in 1763, at the sign of "Sainte-Cécile."
- Montade (Montani or Montaldi), Gregorio.** A maker in Cremona about 1690-1735. Was either a pupil or merely an imitator of Omobono Stradivari. His work is fairly good.
- Montagnana, Domenico.** A celebrated maker in Venice about 1720-50. One of the most able pupils of Antonio Stradivari at Cremona; it is said that he worked with him for twenty years, then went to Venice and settled there, at the sign of "Cremona." Labels dated Venice, 1725, are known. His work is admirable, and shows great knowledge of the qualities of wood and of the necessary thicknesses to be obtained; he made on a large pattern, rather arched, with the corners prominent, the sound-holes gracefully cut, rather like those of Guarneri; the scroll showing a great deal of character, and both purfling and corners carefully finished; he used most carefully chosen wood, beautifully figured, and very transparent varnish of a rich golden-red

colour, which recalls that of Carlo Bergonzi; the tone is admirable. Although the influence of Stradivari is noticeable in every detail, Montagnana's strong individuality also asserts itself, and his work rivals that of Guarneri or Bergonzi. His violoncellos are especially liked, they are most excellent for solo playing; they are nearly all to be found in England or Germany, only three or four are in France. He made few instruments; about twelve violins and five or six violas are known—the latter are mentioned as having a peculiarly solemn and penetrating tone. In 1875 a double-bass of his was sold for £82. It is said that spurious labels of "Guarnerius filius Andreæ" and of "Carlo Bergonzi" are often placed in his instruments. His labels are: "Dominicus Montagnana sub signum Cremonæ Venetiis, 1729," a similar one dated 1747, and "Domenicus Montagnana sub signo in ab prope Cnippontum fecit, anno 1730."

Montechiari, Giovanni. A maker of viols and lutes in Brescia before 1533.

Montegatia. See "Mantegazza."

Montron. A maker in Paris, rue du Grand Hurlleur, about 1780-90.

Morella, Morglato. A maker of lutes, rebecs, and viols about 1510-50, who worked first in Mantua, then in Venice. Very few of his instruments remain intact, as his viols were often utilised for making up altos or violoncellos of small size. Labels: "Morglato Morella Mantuæ, 1515," and "Morglato Morella fece in Venezia, 1550."

Morona, Antonio. A maker in Istria

(Istrian) in 1731. Label in beautiful handwriting: "Presbyter Antonius Morona Insulanus ex Istria fecit, 1731."

Morrison, John, b. about 1760; d. between 1820 and 1830. A maker in London, first lived in Princes Street, Soho, then, in 1819, in Shadwell, and finally at Little Turnstile, Holborn, where he died. Most of his instruments were made for the dealers and were of poor workmanship.

Mottenhaver, Edward. A maker in New York, U.S.A., who has taken out a great many patents for inventions.

Mougenot, Georges, b. June 23, 1843, Mirecourt (Vosges). Was apprenticed there to Deroux (père), then worked under N. Darche at Aix-la-Chapelle; was his head workman, 1864-67. He established himself in Liège, in the rue Pont d'Ile; but 1875 succeeded to the business of N. F. Vuillaume, for whom he had long been working, in Brussels, at 23, rue Montagne de la Cour. He employs two workmen to make new violins and violoncellos, he himself always finishing them, determining the thicknesses, doing the varnishing, &c. He follows the Stradivari and Guarneri patterns, using brown-red varnish for the former and golden-red for the latter; the tone is good. Was awarded silver medal, Paris, 1878; gold medal, Amsterdam, 1883; gold medal, Antwerp, 1885; diploma of honour, Antwerp, 1894.

Mougnat. A maker in Lyons, who invented a lyre-guitar in 1811.

Muelevoets, Jan. A maker of cithers in Antwerp, 1584.

N.

Nadotti, Giuseppe. A maker in Piacenza about 1760-70. A violin of his, exhibited in Milan, was dated 1767.

Namy, Jean Théodore. Worked in Paris about 1755-1807. Was especially known for the clever way in which he restored old instruments, showing rare skill even in the smallest details. First worked in the business carried on by the widow of Salomon, for in one of his violins is the label: "Fait par Namy, luthier chez Madame Salomon à Paris, 1772." He lived in the place du Louvre, 1783-89.

Naylor, Isaac. A pupil of Richard Duke. He worked at Headingly, near Leeds, about 1778-92.

Nella. See "Raffaele."

Nermel, J. M. A maker in Paris, living in rue St.-Germain-l'Auxerrois in 1777, rue du Pot-de-Fer in 1783, and rue du Vieux Colombier, 1788-89.

Neuner, Ludwig, b. Aug. 21, 1840, Mittenwald (Bavaria). Grandson of Mathias Neuner, also a clever maker of violins, who worked for some time in London. First learnt in his father's workshop at Mittenwald, afterwards with Andreas Engleder in Munich and Gabriel Lemböck in Vienna; then worked for five years under J. B. Vuillaume in Paris. Left Paris for Berlin, 1867, and there established a business at 6, Kurstrasse, working there assisted by two workmen till 1883. In February that year, through

the death of his brother, became partner in the firm of Neuner und Hornsteiner, Mittenwald. He has 200 workmen there, and from 15,000 to 20,000 instruments are yearly sent out to all parts of the world; these all show excellent work, considering their extraordinarily low price. He himself makes instruments for solo-playing, closely copied from Italian models. A quartet of solo instruments exhibited in Berlin, 1879, gained the silver medal. He was awarded the large medal for Industries, founded by Friedrich Wilhelm IV. His instruments were also commended at the Bologna Exhibition, 1888.

Newton, Isaac. Worked in London about 1775-1825. He made fairly good instruments, but used a dingy yellow varnish. Sometimes made violins and violoncellos for Betts, but these were always varnished by the latter.

Nezot. A maker in Paris about 1730-60. He principally made viols, but also a few violins. A beautiful viol of his, undated, is in the Paris Conservatoire Collection.

Nicolas, Didier, l'ainé (known as "deaf Nicolas"), b. 1757, Mirecourt; d. there, 1833. His business was carried on at the sign of "A la ville de Crémone." He was a clever workman, and made large quantities of instruments, fairly good, although deficient in some respects. They are generally on a large pattern, slightly arched, the varnish either red-brown tinged with yellow or bright red colour; the sound-holes rather peculiar in cut, very widely opened in the middle; the tone is large, and the instruments are suitable for use in orchestras, those with red varnish being generally superior in work. They are branded, just where the label is usually placed, with the inscription: "A la ville de Crémone, D. Nicolas, ainé." He first exhibited in 1802, being the first maker of Mirecourt to do so; he received no award then, but in 1806 was awarded a silver medal at the Paris Exhibition. At the time of his death about 600 workmen were employed in his workshops.

Nicolas, François Nicolas Fourier (was known simply as "Nicolas"), b. Oct. 5, 1758, Mirecourt; d. 1816, Paris. Began to work under Saunier in Paris in 1770, was appointed maker to the Royal School of Music in 1784, and maker to the Emperor in 1804, and made all the string instruments

used in the private orchestra of Napoleon I. He is especially to be commended for the careful choice of wood and the good proportions of his instruments; the latter he had closely copied from beautiful specimens of Cremona work. His instruments, though much used at one time, dropped out of fashion, but good violins of his are still to be had. A MS. label found in a violin: "Réparé par Fourier Nicolas, luthier de la chapelle de S.M. l'Empereur, pour son ami Julien, chef d'orchestre des bals de la Cour, 1806."

Nicolas, Joseph, son of Didier Nicolas; b. 1796, Mirecourt; d. 1864. Pupil and successor of his father. His instruments are branded "J. Nicolas fils." He was awarded a bronze medal in 1834; in 1855 he constructed a violin which could be played on both back and front, being provided with two finger-boards, two bridges, &c.—the utility of this instrument is not obvious. After his death his widow sold all the stock-in-trade to the maker Derazey, of Mirecourt; the two stamps with which Joseph and his father had branded their instruments were included; these were apparently made use of along with the other material by Derazey, consequently new instruments have since appeared not made by a Nicolas, although stamped with the name.

Nicolas, Mathieu. Is mentioned as a maker in Mirecourt. His instruments were of ordinary workmanship, sometimes with yellow, sometimes with red varnish.

Nicolas. In a five-stringed viol was the inscription "à Verdun par Nicolas des Rousseaux, 1755."

Niggell, Simpertus. A maker of viols and violins in Fussen near Hohen Schwangau about 1743-66. His instruments are well-made, on a flat pattern, with brown varnish, and are branded on the interior with the letters "S. N." In a viola d'amore, with a carved head and red-brown varnish, was the label: "Sympertus Niggell Lauten und Geigen Macher in Fussen, 1744"; a similar label was dated 1765.

Norborn, John. Was working in London about 1723.

Norman, Barak, b. 1688; d. 1740. A maker in London, lived first in Bishopsgate and then in St. Paul's Churchyard. He was probably a pupil of Thomas Urquhart, his earlier work having much the same appearance as that of

the latter; but later he copied G. P. Maggini to some extent, using double purfling and ornamental devices, such as the "clover-leaf" design on his violoncellos. He is supposed to have been the first English maker of violoncellos. They are of large size, the wood being of good quality, the thicknesses correctly proportioned and the work carefully done; the varnish is dark, the tone is very good; one made in 1718, was valued at 15 guineas in 1790, but now the price is higher. He also made beautiful tenors, probably at an earlier date than the violoncellos; they are of a different pattern, being very much arched. They are generally large size, with very dark varnish and of fine tone. No violins of his remain, but he was well-known as a maker of viols. He marked his instruments with his name enclosed in a design of purfling or with the monogram "N. B." in purfling, under the wide part of the finger-board, or sometimes in the centre of the back. He entered into partnership with Nathaniel Cross about 1715; they worked at the sign of the "Bass-Viol." In a viola da gamba was

found a label in the handwriting of Cross, "Nathaniel Cross wrought my back and belly"; the sides and scroll were the work of Norman. Their label was: "Barak Norman and Nathaniel Cross at the Bass-Viol in Saint Paul's Church yard, London, fecit 172—." Three bass-viols were exhibited at South Kensington Museum in 1872; in one of them, which had been converted into a violoncello, was the label: "Barak Norman, at the Bass-Viol in Saint Paul's alley, London, fecit 1690."

Norris, John, b. 1739, London; d. March 10, 1818. A maker in London. Was a pupil of Thomas Smith, and did very similar work. Went into partnership with Robert Barnes in 1765. See "Barnes."

Novello, Pietro Valentino, brother of Marco Antonio Novello. A maker in Venice in the 18th century.

Novello, Marco Antonio, a brother of Pietro Valentino Novello, who worked in Venice at the same time. Their instruments show good work.

Noversi, Cosimo. A maker in Florence in the 17th century.

O.

Obbo, Marco. Was working in Naples in 1712, according to a MS. label found in a violin of ordinary make: "Marcus Obbo, Napoli, 1712."

Obici (Obue), Bartolommeo. A maker in Verona in 1684. Label: "Bortolamio Obici in Verona, 1684."

Odani, Giuseppe Morello. Was working in Naples in 1738. In a violin fairly well made with very dark varnish was the label: "Giuseppe Morello Odani in Napoli, 1738."

Odoardi, Giuseppe. Was working until 1675 in Ascoli, Italy, according to one authority; according to another was born about 1740. He was a peasant, and, though without any teaching in the art of violin making, showed great ability in the instruments he made. He died when 28 years old, but left about 200 violins, which are much sought after in Italy.

Ohberg, Johann. A maker in Stockholm in 1773. His instruments were fairly good; he generally used a yellow varnish.

Oneda, Gio. Battista, b. 1529. A maker of cithers and violins in Brescia about 1562.

Ongaro, Ignazio. A maker in Venice in 1783.

Orlandelli, Paolo. Was working in Codogno, Italy, in the 18th century.

Ortega. About 1840 was a maker and repairer of instruments in Madrid.

Ostler, Andreas. A maker in Breslau in 1730. A viola d'amore of ordinary workmanship with yellow varnish was exhibited in Paris in 1878.

Ott, Johann. One of the earliest makers of lutes in Nuremberg; he was born there early in the 15th century, and was still living there in 1463.

Otto, Carl August, fourth son of J. A. Otto; b. Sept. 26, 1801, Jena; d. May 11, 1883, Ludwigslust. Settled in Ludwigslust (Mecklenberg) in 1832. Was appointed maker to the Mecklenberg-Schwerin Court.

Otto, Carl Christian, second son of J. A. Otto; b. 1792; date of death unknown. Established himself at Halle, and gave up his time to repairing old instruments.

Otto, C. W. F. Louis, fifth son of J. A. Otto; b. 1805, Jena; d. Feb. 3, 1884, Stockholm. A maker in Stockholm.

Otto, Georg August Gottfried, eldest son of J. A. Otto; b. 1789, Weimar;

- d. July 2, 1857, Jena. From 1818 worked in Jena, succeeding to his father's business there. He made good instruments.
- Otto, Heinrich Wilhelm**, third son of J. A. Otto; b. 1796; date of death unknown. Worked first in Amsterdam and later in Berlin.
- Otto, Hermann**, son of Ludwig Otto; b. March 9, 1859, Cologne; d. Sept. 20, 1884, St. Petersburg. Worked with his father in St. Petersburg.
- Otto, Jacob August**, b. 1764, Gotha; d. 1830, Jena. Pupil of Franz Anton Ernst at Gotha, later settled in Weimar, and was appointed maker to the Court. Worked also in Halle, Leipzig, Magdeburg, Berlin, and finally in Jena. Was especially skilful in repairing old instruments, and made very good violins and violoncellos; six violins, one alto, and one violoncello were made by him for the Royal Orchestra of Copenhagen. He published two books on violin making: "Ueber den Bau und die Erhaltung der Geige und aller Bogeninstrumente" (Halle, 1817); and "Ueber den Bau der Bogeninstrumente und über die Arbeiten der vorzüglichsten Instrumentenmacher" (Jena, 1828); the latter was translated into English by John Bishop in 1848. His five sons all became violin makers.
- Otto, Ludwig**, son of Georg August Gottfried Otto; b. Sept. 16, 1821, Jena; d. Feb. 9, 1887, St. Petersburg. First worked in Cologne, but after 1871 settled in St. Petersburg. He ex-

hibited three violins, a viola, violoncello, and double-bass in London, 1862. They were all well made and were moderately priced.

- Otto, Louis**, son of Carl August Otto; b. July 15, 1844, Ludwigslust. Pupil of his father in Ludwigslust, 1860-65; worked with his cousin, Ludwig Otto, in Cologne, 1865-66, then went to Hanover, where he worked with Aug. Riechers till 1872. In the same year started his own business in Düsseldorf, at 16, Schützenstrasse, where he still works, assisted by two workmen. He is very skilful at repairs, and has repaired about 850 fine old instruments. For his new instruments he uses beautiful wood, not less than twenty years old, and follows the Stradivari model, large pattern, using good oil varnish, orange colour, of his own invention; the tone is of fine, full quality. He himself accurately determines the thicknesses of back and front, cuts the sound-holes, places the sound-posts, carves the scroll, and does the varnishing. About 238 violins, 13 violas, and 33 violoncellos have been made. He gained first prizes at the Exhibitions in Düsseldorf, 1880; Melbourne, 1888; and Chicago, 1893. His son now works under him.
- Ouvrard, Jean**. A maker in Paris about 1725-46. Pupil of Claude Pierray. A violoncello is known, beautifully made, with very fine golden-coloured varnish; also a small six-stringed viol dated 1726, and a five-stringed viol labelled "place de l'Ecole, à Paris, 1745."

P.

- Pacherele, Michel**. A maker in Paris in 1779. He followed the pattern of Guersan. His instruments were fairly well made, slightly arched, with yellow varnish. His name is branded on the top of the back, and he used a MS. label: "Michel Pacherele, luthier rue d'Argenteuil à Paris, 1779."
- Pacherele, Pierre**, b. 1803, Mirecourt; d. Dec. 31, 1871, Nice. Was a fellow-apprentice of J. B. Vuillaume at Mirecourt. After 1830 he moved about, working first at Nice, then at Genoa, then at Turin with Pressenda the violin maker, finally returning, in 1839, to Nice. He made a great many violins, altos, and violoncellos, all of good workmanship, but the varnish was thick and heavy; he often took

Stradivari for his model. He was also a clever repairer of instruments.

- Pacquet**. A maker from Aix who was working in Marseilles in 1785, according to a label: "Pacquet d'Aix, luthier à Marseille, 1785."
- Padewet, Johann**. A skilful maker of violins; d. about 1874. He started a business in Basle, 1844, but moved to Carlsruhe (Baden) in 1846. Was appointed Court instrument maker by the Grand Duke of Baden. Awards: at Munich Exhibition, 1854; Paris, 1855; Carlsruhe, 1861; London, 1862; Paris, 1867; and Freiburg, 1871.

Padewet, Johann, son of Johann Padewet; b. Aug. 23, 1851, Carlsruhe. First a pupil of his father, then worked in Hanover and Berlin under Aug.

- Riechers till 1874. Succeeded to his father's business, at 132, Kaiserstrasse, Carlsruhe. Assisted by two workmen, he makes forty to fifty instruments (violins, violas and violoncellos) a year, on the Stradivari pattern, using oil varnish, of reddish-yellow or golden-bronze colour. He is especially skilful in repairing old instruments, of which a great number are sent to him from all parts of the world. Awards: gold medal and diploma, Carlsruhe, 1877; silver medal and diploma, Mannheim, 1880; gold medal and diploma of honour, Strassburg, 1895.
- Pagani, Gian Battista.** A maker in Cremona in 1747. A violin is known, well made.
- Paganoni, Antonio.** Was working in Venice in the middle of the 18th century.
- Pageot (Pajeot), son of Louis Simon Pageot;** b. Jan. 25, 1791, Mirecourt; d. there Aug. 24, 1849. A maker of bows, he obtained a "mention honorable" in 1834 for the finish of his work. In his workshops about 8,000 dozens of bows were turned out at prices varying from 6d. to 14s.
- Palate.** A maker in Liège about 1710. He followed the Italian pattern, and left some excellent instruments.
- Palma, Paolo.** Worked in Lucca about 1760.
- Pamphilon, Edward.** A maker in London, on London Bridge, about 1680-90. His instruments were of small pattern, very much arched, and generally of stiff, inelegant outline; the work carefully and delicately finished; the sound-holes small, sometimes finished with a drawn-out curl like the volute of a scroll, the bottom curve running out almost at right angles to the axis of the violin; the heads too small, an ordinary failing of the early English makers, but artistically shaped and often deeply scooped in the volute. The purfling is often double, and he used a very fine yellow varnish which looks extremely well; the tone is clear, pure, and penetrating. He also made tenors of small pattern but of good tone; no violoncellos of his are known, for at that time the bass-viol with the flat back was still in use. His instruments are still much liked; their similarity to those made in Brescia led to labels of "Gasparo da Salò" being placed in them, a deception all the more easily carried out as few Pamphilon labels exist. Label: "Edward Pamphilon, April the 3rd, 1685."
- Pandolfi, Antonio.** A maker in Venice about 1700-20. His work is good and he used a yellow-brown varnish; a violin dated 1719 was exhibited at Milan in 1881.
- Panormo, Edward,** either a son or a grandson of Vincenzo Panormo; he worked both in London and in Ireland.
- Panormo, George.** A maker in London, probably a grandson of Vincenzo Panormo.
- Panormo, George Lewis,** second son of Vincenzo Panormo. He was a celebrated bow maker in London, and lived first in Oxford Street, then in High Street, Saint Giles-in-the-Fields. He made very fine guitars (one was dated 1833) and some good violins on the Stradivari pattern.
- Panormo, Joseph,** eldest son of Vincenzo Panormo. Was born in London, lived first in New Compton Street and then in King Street, Soho; he died in great poverty. He was a very good workman, and his violoncellos especially were excellent.
- Panormo, Vincenzo** (known as "old Panormo"), b. Nov. 30, 1734, Monreale, a village near Palermo, Sicily; d. 1813, London. When only sixteen he began, without aid, to make various kinds of musical instruments. He went to Cremona for a short time and probably worked there under Bergonzi. About 1753 went to Paris; in 1772 made a short visit to England; 1783-89, was again living at 70, rue de Chartres, Paris, but soon after removed to London. He also worked in Ireland for a short time, and there converted a maple-wood billiard table into some very beautiful instruments. He was a remarkably good workman, especially in his fine copies of the Stradivari pattern; his instruments were rather small, the sound-holes and scrolls well cut, the varnish a clear yellow colour, sometimes rose; the tone is very fine. A few violoncellos made on the Stradivari pattern are generally of handsome maple-wood for the back and ribs, and have an extremely rich and powerful tone. His violins, violoncellos, and double-basses are all much liked for the pure and good quality of their tone; his guitars have a high reputation. Some of his work is poor, but he made a good many instruments for the trade, using the wood (often of bad quality) supplied by his employers, and generally had to finish these instruments within a given time. Labels: "Vincent Panormo, rue de l'Arbre-sec

- à Paris, 1730"; a similar label is dated 1780; "Vincenzo Triusano Panormo fecit Parisiis, anno 17—"; "Vincenzo Panormo di Palermo fecit, anno 17—"; "Vincenzo Panormo, me fece Marsiglia 1760, Sicily"; "Vincenzo Panormo, London, 1791."
- Panzani (Pansani), Antonio.** A celebrated maker in Rome about 1735-85.
- Paquette Frères.** Henri Félix, b. March 11, 1857, and Placide, b. 1864, sons of Jean Baptiste Paquette, to whose business they succeeded in July, 1888, at 99, faubourg Saint-Germain, Paris. They were awarded a bronze medal at the 1889 Exhibition for the beautiful tone of their violins, but they chiefly worked at repairing old instruments. Henri was also a violin player, and was in Sauzay's class at the Paris Conservatoire, 1873-78.
- Paquette, Jean Baptiste.** Nephew of Sébastien Paquette, under whom he worked for eight years; he then worked under Lafleur for fourteen years. By the time he succeeded to his uncle's business he had gained great experience in his trade, and may be ranked among the best Parisian makers of his time. In 1877 he settled at 99, faubourg Saint-Germain, but retired from business in 1888, and was succeeded by his sons, Henri Félix and Placide.
- Paquette, Sébastien,** b. 1800, Mirecourt; d. 1863, Paris. In 1830 he founded the business in Paris, at 51, rue de la Harpe, afterwards moving to 20, rue de l'Ecole de Médecine. His son, Sébastien, b. Sept. 13, 1843, was not a violin maker, but studied violin playing at the Paris Conservatoire.
- Paraldic.** The only instrument known of his is a violoncello made in 1722.
- Pardi.** A maker in Paris in 1788, at 412, rue St.-Honoré.
- Pardini, Bastiano.** Worked in Florence about 1700. Label: "Bastiano Pardini in Firenze."
- Paris, Claude.** A maker at Paris, in the rue du Roule-St.-Honoré, 1775-91. In 1816 was joined by his nephew. In a violin, on which the purfling was a zig-zag pattern, both back and front, with spirit varnish, a red-yellow colour, was the label: "Claude Paris, luthier, rue du Roule à Paris, 1780."
- Parker, Daniel.** A maker in London about 1740-85. He was a very clever workman, possibly a pupil of Urquhart or Pamphilon, but made a step in advance, improving the pattern of his instruments, making them more similar to those of Amati. He used red varnish, a disagreeable colour, rather thickly laid on; the wood was excellent, often handsomely figured; the varnish rather transparent and soft; the tone clear and powerful. He made largely for the trade, consequently his instruments are often sold under other names; no viola or violoncello of his has ever been seen, only violins are known. About 1793 they were valued at five guineas each; about 1805 they realised as much as fifteen guineas each.
- Parth (or Perth), Andreas Nicolas.** A maker in Vienna about 1790.
- Pasenali, Giacomo.** A maker of mandolines in the 18th century.
- Pasta, Domenico and Gaetano.** Makers in Brescia about 1700-30. They are said to have followed the Amati instead of the Maggini pattern, traditional in Brescia. They were probably pupils of G. B. Rogeri. Their instruments have not a good tone, the varnish is brown colour.
- Patzelt, Johann Ferdinand.** A maker in Vienna.
- Pauli, Antonius.** Worked in Tachau in 1723. A viola d'amore of large pattern, with flat back, twelve strings, pale yellow varnish, and without any trace of repairs or alterations, had the label: "Ant. Pauli Musicus instrumentalis in Tachau, 1723."
- Pazzini, Gian Gaetano.** A maker in Florence about 1630-70. Little is known about him, but according to his label he was a pupil of Maggini. His instruments are very rare. Labels: "Giovani: Gaetano Pazzini, allievo dell' Maggini di Brixia. Fecit Firenze, anno 1640," and "Gian Gaetano Pazzini allievo dell' Maggini di Brixia fecit, anno 1660."
- Pearce, George,** b. Nov. 16, 1820, Warminster; d. July 3, 1856, London. His parents moved to London in 1824, and in July, 1834, he was placed in the workshop of S. A. Forster as errand-boy, but showing talent was taught violin making and became an excellent workman.
- Pearce, James and Thomas.** Two brothers working in London, in Peter Street, Saffron Hill, about 1780-1800. Their work was poor.
- Pearce, William.** A maker in London.
- Peccate, Charles.** A maker of bows in Paris. Obtained a silver medal at the 1889 Exhibition.
- Peccate, Dominique,** b. July 15, 1810, Mirecourt; d. there, Jan. 13, 1874. In 1826 was apprenticed to J. B. Vuillaume

at Paris, and worked with him until 1837; then François Lupot died, and Dominique succeeded to his business at 18, rue d'Angivilliers. He remained there till 1847, then returned to Mirecourt, and continued working there. He ranks next to François Tourte as a bow maker, even rivalling him in some of his bows, which were finished with especial care. He sometimes marked them with his name; they were at first sold for 16s., but now their price is almost quadrupled.

Peccate, jeune. A brother of Dominique, who also made bows, and was for some time working in J. B. Vuillaume's shop. His work is inferior to that of his brother. He died in Paris about 1856.

Peccenini, Alessandro di Leonardo Maria (known as "del lento"). A maker of lutes and viols in Bologna in 1595.

Pedrazzi, Fra Pietro. A Dominican friar, working in Bologna in 1784.

Pemberton, Edward. A maker in London in 1660. His instruments are ugly, but the tone is good and the varnish of fine quality. It has been suggested that a Pemberton was the maker of the instrument presented to the Earl of Leicester by Queen Elizabeth, which has "J. $\frac{1}{8}$ P." engraved on the tail-pin—supposed to be the initials of the maker and the date of the year (1578) in which it was made—if so, he was the earliest English maker to make the violin of four strings.

Perault. A maker in Paris, 1775-77, in the rue du Petit-Muse.

Peregrino, Giannetto. See "Michelis Pelegrino di Zanetto."

Péron (or Perou), Nicolas. A maker in Paris, living in rue de l'Arbre-sec, 1775-79; rue Mauconseil, 1783; place de la Comédie française, 1785; and rue Richelieu près la Comédie française, 1787-89. He was appointed maker to the Duchess of Orléans. His instruments are fairly well made, with yellow-brown varnish. In one of his violins made on the Gagliano pattern, was the label: "Péron, luthier de S.A.R. madame la Duchesse d'Orléans rue Richelieu près la Comédie française, 1790, Paris." He was also the maker of the "Spanish lyre" invented by the Abbé de Morlane.

Perry, Thomas. A maker in Dublin about 1767 to 1827. A large cither is known, and a cither-viol labelled: "Made by Thomas Perry, Dublin, 1767." He was in partnership with

William Wilkinson, and they turned out very well made violins of good tone. Their label was: "Made by Thos. Perry and Wm. Wilkinson, musical instrument makers, No. 4, Anglesea Street, Dublin, 182—."

Persoit. A maker of bows in Paris; a very clever workman. He made for J. B. Vuillaume, 1823-41; but then started a business of his own. He marked his bows with the letters "P. R. S."

Peters, Michael. Was working in Weyberg in 1801, judging from two labels in a bass-viol of seven strings; the first runs: "dieses Instrument ist gemacht, anno 1627," the second is "arranschirt von Michael Peters in Weyberg, anno 1801."

Petz. A maker in Fussen, Bavaria, in 1770.

Pezzardi. A maker in Brescia about 1580-1610. His instruments are somewhat similar to those of Maggini, his contemporary; there is the same pattern, the same double purfling, but the varnish is clearer and the sound-holes are different. His instruments are often sold as being those of Maggini.

Pfab. A maker in Hamburg.

Pfretzschner, Carl Friedrich, son of Johann Gottlob Pfretzschner. Was presumably a German, but worked in Cremona. His instruments are of no special merit.

Pfretzschner, Johann Gottlob. A maker in Cremona. A label in one of his instruments is dated 1794. His work is not good.

Pfretzschner. A maker in Neukirchen.

Pichol. A maker in Paris.

Picino. A maker in Padua in 1712; his instruments are very arched and have dark varnish.

Picte, Noel. See "Piete."

Pierrard, Louis. A maker of excellent violins, with red-brown varnish, and of good tone, in Brussels, at 23, rue Le beau. He was a pupil of Mougnot, but started his own business in 1883. Exhibited instruments in Brussels (1888), Paris (1889), and Antwerp, and was awarded bronze, silver, and gold medals. He published "Traité de lutherie" (Brussels, 1890).

Pierray (or Pierret), Claude. A contemporary of Boquay, he worked in Paris about 1700-30. He made a great many violins and violoncellos, the former on a large pattern. He sometimes copied the work of Girolamo Amati rather closely. He used good

wood, though not very beautiful to look at, and red varnish. The proportions of his thicknesses varied too much; the tone is excellent but not powerful; the work is carefully finished. In Thomas Britton's Collection of instruments was a violin by "Claude Pieray, of Paris, as good as a Cremona." Some of his pupils became good makers, such as Jean Ouvrard, Paul Grosset, and Louis Guersan. Labels: "Claude Pierray, rue des Fossés-Saint-Germain-des-Prés à Paris, 1710"; a similar label, dated 1714, "Claude Pieray à Paris, 1715"; "Claude Pierray proche la Comédie à Paris, 1725." There is a bass-viol, dated 1712, in the Paris Conservatoire Collection.

Piete (Picté), Noel, b. about 1760. Worked in Paris till about 1810. Was a pupil of Saunier. Made violins and violoncellos of beautifully finished workmanship.

Pilet. See "Pitét."

Pillement, F. A maker in Paris about 1790-1820. His instruments vary very much, as he often changed his pattern; he used dark varnish. He branded his violins inside with "Pillement, Paris."

Pilosio, Francesco. Was working in Gorizia in 1748.

Pique, François Louis; b. 1758, at Rorei, near Mirecourt; d. 1822, Charenton-St.-Maurice. Was a pupil of Saunier. He went to Paris in 1777 or 1778, living first in "rue Coquillière au coin de la rue de Bouloy," according to a label in a theorbo dated 1779; then, 1787-9, in the "rue Platrière vis-à-vis de l'Hôtel de Bullion," according to a label in a sixteen-stringed mandore dated 1787; and finally at 36, rue de Grenelle-St.-Honoré, where he remained till he retired from business in 1816. He made some beautiful copies of Stradivari, the workmanship being of a very high order; the scrolls and sound-holes are well cut and the wood is of excellent quality. Some instruments have the backs cut in one piece, and the proportions of the thicknesses are sometimes exaggerated; he used a dark red oil varnish, rather opaque. In 1792 he applied to Nicolas Lupot, then still at Mirecourt, for a certain number of unvarnished violins, which he then varnished himself and sold with his label. His instruments vary from a moderate price to as much as £50. His violins are mentioned by Spohr (*Méthode de Violon*) as being some of

the best of the period. Label: "Pique, rue de Grenelle-St.-Honoré, au coin de celle des deux Ecus, à Paris, 1790"; a similar label is dated 1809.

Pirot, Claude. A maker in Paris about 1800-20. He made good violins on the Italian pattern; the bellies are slightly arched, the backs hardly at all; the sound-holes are well cut; the varnish is very thick, sometimes red-brown, sometimes pale yellow colour. Label: "Cde. Pirot fecit Parisiis, anno 1803." Similar labels have been found in violins dated 1808, 1810, 1813.

Pitet (or Pilet). A maker in Paris in the latter part of the 17th century. His instruments are more curiosities for collectors than of any great value. His name, encircled by a Latin motto, is often found written on the sides of his instruments, most frequently on the violoncellos.

Pizzurmus (Pozzurnus), David. Working in Genoa about 1760.

Plack (Plach), Francis. A maker in Schoenbock, Bohemia, about 1740-80. He is best known for the good violins that he made.

Plane, W. Working in Glasgow in 1860.

Plani, Agostino de. A maker in Genoa in 1778, according to this label: "Augustinus de Planis fecit Genuæ, 1778." His work was commonplace.

Platner, Michele. Probably a Swiss. Was working in Rome in 1747. His instruments show very fair workmanship; they are rather arched, the scroll is well cut, the varnish is a golden-red colour. Label: "Michael Platner fecit Romæ, anno 1747."

Plumerel. Was working in Paris in 1740, for this date was found in a violoncello of rather poor work, with yellow varnish; his name was branded inside.

Plumerel, Charles. Was working in Angers, France, in 1822.

Poiros, Louis. A violin of his is known, he was a French maker.

Poirson, Eloph. Worked in Paris. At first took up violin making as an amateur, but in 1878, having received a very flattering verdict from Marsick on one of his violins, he decided to give his whole time to it. In 1889 he exhibited some of his instruments and was awarded a bronze medal, a violin being specially remarked as of very good quality and of beautifully finished workmanship.

Polis, Luca de. A maker in Cremona in 1751.

Pollusca (Pollusha), Antonio. Was one of the principal makers in Rome in 1751.

Pons. A maker of guitars in Paris. His instruments were rather shorter than the ordinary pattern, but of a large size. He branded them inside with "Pons à Paris."

Pons, César. A maker in Grenoble about 1780-1820. His violins were of large size, very arched, the work not very good.

Porion, Charles. A French maker about 1707. A cither of his is known with eleven strings.

Polron, Peeter. A double-bass used in the Cathedral of Antwerp is labelled: "Peeter Porlon tot Antwerpen f. 1647." It is said to be still played there. In 1847, its 200th anniversary was commemorated by the following inscription on its back: "Antwerpiæ in Sanctæ Mariæ Verginis uno alteroque ævo Jehovæ Laudes Canui."

Possen, Lauxmin. A maker of viols and lutes in Schoengau, Bavaria, about 1550-70. In 1564 he was appointed maker and repairer of the instruments of the Munich orchestra, with a salary of 405 florins.

Postacchini, Andrea, b. in Firmo, and was working there in 1824. He was excellent both as a maker and as a repairer of instruments. Label: "Andreas Postacchini Amici filius fecit Firmi anno 1824, opus 214."

Postiglione, Vincenzo, b. July 14, 1835, at Naples. In 1847 was apprenticed to Vincenzo Jorio for five years. He then devoted much time to studying old instruments; some important work in the way of repairing and restoring some instruments belonging to a certain Signor Fummo also added to his experience. He became a good maker and made a great many instruments, which will gain every year in value.

Powell, Royal and Thomas. Two brothers who worked in London about 1770-1800. They were employed about 1785-7 by William Forster (1739-1808), and his son, William Forster. Their work was always neat and good. In 1800 they were living in St. John's Square, St. Luke's. Label: "Made

by Thomas Powell, 18, Clemens Lane, Clare Market, 1793."

Pozzurnus. See "Pizzurnus."

Presbier, Giuseppe. Was working in Milan at the sign of the "Sun" in 1801. In a mandoline was the label: "Giuseppe Presbier in Milano nella contrada della dogana all' insegno del sole, 1801."

Pressenda, Giovanni Francesco, b. 1777, Turin; d. there, 1854. Was the son of a strolling fiddler, Raffaele Pressenda, who generally lived in Lequio-Berria, a village near Alba, Piedmont. Giovanni also learnt to play the fiddle, but finding his way to Cremona there studied violin making under Lorenzo Storioni, and probably learnt there to make the varnish for which his violins were afterwards noted. In 1814 he was working in Alba, combining cabinet making with violin making; then went to Carmagnole for a short time, and finally, in 1820, settled in Turin, where his ability was soon recognised. He was especially patronised by the celebrated violinist, Polledro, who was appointed Musical Director to the Royal Orchestra at Turin in 1824. His violins are generally made on the Stradivari pattern, not much arched, the sound-holes well cut, the proportions of the thicknesses correct, the wood good, but the scrolls rather roughly finished; the red-brown varnish was of excellent quality. Label: "Joannes Franciscus Pressenda f. Raphael fecit Taurini, anno Domini 1826."

Preston. A maker in London about 1724. In a guitar of small size was the label: "Preston, maker, London."

Preston, John. A maker in York about 1785-95. Labels: "Preston, Pavement, York, 1789," and "John Preston, York, 1791, Fecit."

Prevôt (or Prevost), P. Charles. A maker in Paris, working at 102, rue de la Verrerie, at the sign of "Au Dieu Apollon," from 1775 to 1789.

Prieur, Claude Edme Jean. Was working in Paris, in rue de la Pelleterie, 1775-77, and in rue de la Calandre, 1779-89.

Q.

Quinot, Jacques. A maker in Paris about 1660-80, who was mentioned in 1680 as being "one of the most clever of the honorable luthiers of Paris."

In a little pocket violin, with carved head, inlaid purfling, and yellow varnish, was the MS. label: "Jacques Quinot à Paris, 1670."

R.

Raccaris. A maker in Mantua in 1670. His instruments were very similar to those of the Gagliano family, with one of whom he is said to have been in partnership.

Raffaele, Nella (or Della). Was working in Brescia in the 18th century. He followed the pattern of Maggini, his instruments generally have the sides ornamented with inscriptions, and have brown varnish; they are not of great merit.

Railich, Giovanni. Worked in Padua. Label: "Giovanni Railich lautaro in Padova."

Rambaux, Claude Victor, b. Feb. 25, 1806, at Darney in the Vosges; d. June 25, 1871, at Mirecourt. In 1820 was apprenticed to L. Moitessier in Mirecourt, and remained with him till July 12, 1824. Then went to Caen and worked under Thibout, 1824-27, and then to Paris, where, from Aug. 22, 1827, till June 7, 1838, he worked with Gand. In 1838 he started his own business at 18, faubourg Poissonnière. The new instruments that he made show great ability, but he chiefly devoted himself, with infinite patience and care, to repairing old instruments; he was especially skilful in "cutting down" the old Italian violoncellos, which vary much in pattern, and generally have to be reduced in size to that of the Stradivari model, so as to meet modern requirements. After nineteen years' work in Paris, he retired to Mirecourt in June, 1857, having gained silver medals at the 1844 and 1849 Exhibitions, and the first class medal at the 1855 Paris Exhibition. Label: "Claude Victor Rambaux Breveté à Paris, 1846, C.V.R." He had two sons, but neither of them became violin makers.

Rambouts. See "Rombouts."

Ramftler, Franz, b. May 23, 1834, Munich. Pupil of Andreas Engleder in Munich; started his own business there in 1860. Principally repairs and deals in old Italian instruments, but has lately made some very good new violins on the Stradivari pattern, using a varnish of his own invention. Was appointed Court violin maker.

Rance, Thomas. A maker in Brussels about 1680-85. A violin of ordinary

workmanship had a flat back, the sound-holes rather wide, and purfling well executed.

Ranta, Pietro. A maker in Brescia in 1733, who followed the Amati pattern.

Raphael. See "Raffaele."

Rasura, Vincenzo. Worked at Lugo in 1785.

Rau, J. F. A maker in Nuremberg. Exhibited at Munich, in 1854, a violin of good though rather coarse tone, which would improve with time.

Rauch, of Breslau, and Rauch, of Würzburg, were two brothers working about 1730-60. They made good violins on a model peculiar to themselves, using varnish of a red-brown colour; the tone was full and powerful.

Rauch, Jacob. A maker in Mannheim about 1720-50. He produced some very good work, the quality of tone of his violins is said to be very similar to that of Stainer violins; he also made excellent altos, violoncellos, and double-basses. In an arch-lute of Laux Maler, which had been restored by Rauch, was found the label: "Jacob Rauch Hof-Lauten und Geigenmacher in Mannheim, anno 1740. Zugericht." Another label was dated 1747.

Rauch, Sebastian. Is said to have worked in Hamburg about 1725, and in Leitmeritz, in Bohemia, 1742-63. His instruments were much arched, and the work was not carefully finished.

Raut, Jean. A native of Bretagne, who worked in Rennes till about 1790. A few violins of his are known, made on the pattern of Guarneri, with red varnish.

Rautmann. A maker in Brunswick.

Rawlins. Was working in London in 1779. Label found in a viola: "Henricus Rawlins, Londini, 1779." Another label: "Restauratus Henricus Rawlins auspicio Giardini Londini, 1781." (Giardini was at that time leader of the orchestra at the Italian Opera).

Rayman, Jacob, b. in the Tyrol, but settled in London about 1620, living first at Blackman Street, then at Bell Yard, Southwark. He worked till about 1650. He seems to have been one of the earliest makers of violins in England; they are of small size, of rather an ugly pattern, not arched,

with small sound-holes; the scroll also small but well cut; the varnish very fine, its colour a yellow-brown tinged with red; the tone, clear and penetrating. He also made some fine tenors, the workmanship good, although the purfling is sometimes defective. His instruments show ability and talent, and are greatly valued; they have many of the characteristics of German work, and differ greatly from the work of the old English viol makers. In Thomas Britton's collection of instruments was an "extraordinary Rayman" and also "three others ditto." Labels: "Jacob Rayman dwelling in Blackman Street, Long-Southwark, 1641," and "Jacob Rayman, at ye Bell Yard in Southwarke, London, 1648."

Razenzo, Carole. A maker in Barcelona about 1690.

Realli, Cosmo Battista. A maker in Parma in 1667. In a little pocket violin of very narrow pattern, with brown varnish, was the label: "Cosmo Battista Realli in Parma, 1667."

Rechiardini, Giovanni (called "Zuano"). Was working in Venice in the 18th century.

Regnaut (Renault), Jacques. A maker in Paris, 1665-85. A little pocket violin, with silver purfling, was dated 1682; in another little pocket violin was the label: "Jacques Regnaut à Paris, 1666." He succeeded Nicolas Renault as maker to the King.

Reichel, Johann Conrad, brother of Johann Gottfried. Was working in Neukirchen in 1779.

Reichel, Johann Gottfried, brother of Johann Conrad. Was a maker in Absam. He was a pupil of Stainer and copied his pattern, but his work is rough, and he used red-brown varnish of poor quality. Label: "Johann Gottfried Reichel . . . arfunden von Jacob Stainer in Absam."

Remy. A French maker who left Paris to settle in London about 1840. He made on the Italian pattern; but his violins have not, it is said, gained in quality of tone with age, possibly owing to his method of artificially maturing his wood before using it.

Remy, Hippolyte, eldest son of Jean Mathurin Remy. Was working about 1835-70 in Paris. He made some violins of no great merit.

Remy, Jean Mathurin, son of Mathurin François Remy; b. 1770, Paris; d. 1854. His work was of much the

same merit and type as his father's. He used oil varnish. He removed from rue Tiquetonne to 30, rue de Grenelle-Saint-Honoré, about 1817, and remained there for thirty-seven years. His two sons were both violin makers.

Remy, Jules Hippolyte, second son of Jean Mathurin Remy; b. 1813, Paris; d. 1876. He carried on a business at 60, faubourg St.-Denis.

Remy, Mathurin François. A maker in Paris, first in the rue Sainte-Marguerite-Saint-Antoine about 1760, and then in rue Tiquetonne, 1775-91. He made instruments similar to those of Guersan and Gaviniès, with yellow-brown varnish.

Renaudin, Léopold, b. 1749, at Mirecourt; guillotined, May 7, 1795. He settled in Paris, living in the rue St.-Honoré from 1776 till his death, at the sign of "Aux amateurs." He made fairly good instruments, but they are too much arched, the scroll is badly cut, and the varnish is ugly, almost black in colour; he made excellent double-basses, several of these, however, were destroyed by the fire at the Opera House in 1873. A violoncello is known made from a bass-viol. In an alto was the label: "'Aux amateurs.' Renaudin, luthier, fait toutes sortes d'instruments, rue Saint-Honoré près l'Opéra, 1783"; in another alto was the label: "Léopold Renaudin (the address illegible), année 1789."

Renault, Jacques. See "Regnaut."

Renault, Nicolas. A French maker about the end of the 16th century. Is said to have been a pupil of Tywersus (a maker in Nancy), and afterwards to have worked in Paris.

Renault, Sébastien. A maker in Paris about 1775 to 1805, living in the rue de Braque. Cithers of his are known dated 1779, 1786, and 1804; a violin is described as made on a good pattern, with yellow varnish of fair quality. He was in partnership with F. Chatelain for some time, he then used the labels: "Renault et Chatelain rue de Braque au coin de la rue St-Avoye à Paris, 1797," and "A la renommée, rue de Braque, au marais, Renault et Chatelain, luthiers, font et vendent louent, achètent et raccommode toutes sortes d'instruments de musique, etc., à Paris."

Renisto. A maker in Cremona about 1735-40. Pupil of Carlo Bergonzi, whose work he copied rather closely; but his instruments are more arched,

- and the details are not so carefully finished. Label: "Renisto, Cremonæ alumnus Carlo Bergonzi, fecit 17—."
- Resle, Andrea.** Was working in Fiesso in 1740. In an excellent violin, made of beautiful wood, with dark varnish, was the label: "Andreas Resle fecit Fiessæ, 1740."
- Reynaud, André.** A maker at Tarascon, 1754-66. In a violoncello, slightly arched, of a very graceful pattern, with beautiful yellow varnish, was the label: "Andreas Reynaud olim canonicus fecit à Tarascon en Provence, 1754"; another label was "Andreas Reynaud, olim canonicus Tarascone in gallo provincia, 1766."
- Richards, Edwin.** A maker in London.
- Richelme, A. Marius.** A maker in Marseilles, who greatly modified the curves of the upper and lower bouts of his instruments, almost returning to the ancient viol-shape. He published in Marseilles, 1868: "Etudes et observations sur la lutherie ancienne et moderne."
- Ricolazzi, Lodovico.** A maker in Cremona in 1729.
- Riechel.** See "Reichel"
- Riechers, August, b. March 8, 1836, Hanover; d. 1893, Berlin.** Was first a pupil of L. Bausch at Leipzig, then travelled from city to city gaining experience, returning to Hanover in 1862. He moved to Berlin in 1872, at the special request of the great violinist, Joseph Joachim, who recognised his talent and ability. He made excellent instruments on the Stradivari and Guarneri patterns and was especially successful in repairing old instruments. About 1,000 violins and over 200 violoncellos were made in his workshop. He published a book on the construction of violins.
- Riess.** A maker in Bamberg about 1740-60. He made fairly good instruments on the Stainer pattern, with a nice quality of tone.
- Rimbouts.** See "Rombouts."
- Rinaldi, Benedetto Gioffredo.** Was a pupil and fellow-worker of Pressenda. He was still working in Turin in 1886, but died about five years later. He published: "Classica fabbricazione di violini in Piemonte" (Turin, 1873), which is practically a short biography of Pressenda.
- Rivolta, Giacomo.** A maker in Milan about 1822. His instruments show good work.
- Rocca, Giuseppe Antonio.** A maker in Turin about 1835-55. Worked at one time for Pressenda. His violins are generally made on the Stradivari pattern; the work is carefully finished, the scroll well cut, but the varnish is of poor quality. Label: "Joseph Antonio Rocca fecit Taurini, anno Domini 1841." Other violins are known dated 1839, 1851, and 1855.
- Rodiani, Giovita.** See "Budiani, Giavetta."
- Röscher, C. H. W.** Was working in Bremen about 1871.
- Roger, G.** Was working in Montpellier in 1820.
- Rogeri, Gian Battista, b. in Bologna about 1650.** He went to Cremona to work under Nicola Amat Stradivari was a fellow pupil of his. He then settled in Brescia and worked there about 1670 to 1725. He made admirable instruments, generally following the Amati or the Stradivari pattern; the wood was chosen with the greatest care; the varnish is very beautiful, of a golden-red colour; the sound-holes resemble those of Amati; the purfling is accurate, the corners elegant; some of his violins are so excellently made and have such a fine tone, they have been sold as the work of Stradivari. Especially penetrating and robust is the tone of his violoncellos; he sometimes used poplar-wood for the backs—perhaps it was then thought that this rendered the instrument moresonorous; or possibly he received but low prices for his work, and was obliged to use the less expensive wood—but whether of poplar or maple the violoncellos are always beautifully made and are now much valued. Label: "Jo. Bap. Rogerius Bon. Nicolai Amati de Cremona alumnus Brixiae fecit, anno Domini 1671." (The word Bon. simply means Bononiensis, of or from Bologna.) He always used the same label, it is sometimes in red, sometimes in black letters; other labels seen were dated 1705 and 1725.
- Rogeri, Pietro Giacomo, son of Gian Battista Rogeri; b. about 1675 in Brescia; worked till about 1735.** He made on a similar pattern to his father, but not quite so broad, and used fine varnish. His violins are not equal to those of his father, but his violoncellos are splendid instruments; a magnificent one was in the Collection of Count Cozio di Salabue. He also made many fine violas and double-basses. Label: "Petrus Jacobus Rogeri fecit Brixiae, 1714."

- Roismann, Johann.** Was working in Breslau in 1680. A violin of his is in the Paris Conservatoire Collection.
- Rol.** A maker in Paris in 1753. In a large pocket violin in the Paris Conservatoire Collection is the label: "1753, Cour Saint-Denis de la Chartre."
- Romano, Pietro.** Worked in Pavia in the 18th century. Label: "17— Pietro Romano in Borgo di Pavia."
- Romarini, Antonio.** Working in Cremona in the 18th century. Label: "Antonio Romarini fecit Cremonæ, anno 17—." The date is effaced, but is probably 1705.
- Rombouts, Pieter.** A maker in Amsterdam about 1705-35. He made violins, violas, and violoncellos, much arched, with a brilliant but rather thick varnish. In a six-stringed bass-viol, of which the work shows neat finish, was the label: "Pieter Rombouts, Amsterdam, 1708."
- Rook, Joseph.** A maker in London about 1777 to 1830. His instruments show good work, and follow the pattern of Forster.
- Ropiquet.** An amateur maker in Paris about 1810-30. He was an orchestra player by profession, but made some violins of no great value; he signed them with his name.
- Rosiero, Rocco.** Worked in Cremona in the early part of the 18th century.
- Rosio, Paolo.** A maker in Verolanuova, who exhibited an excellent double-bass in Brescia in 1857.
- Ross (Rose), John.** A maker of viols and lutes in London about 1560 to 1600. In a collection of airs called "Tripla Concordia," published in London, 1667, by John Carr, is the following advertisement: "There is two chests of viols to be sold, one made by Mr. John Ross, who formerly lived in Bridewell, containing 2 trebles, 3 tenors and one basse: The chest was made in the year 1598." In the instrument known as Queen Elizabeth's lute, in reality a species of guitar known as cither, with ten strings to be tuned in five pairs of unisons, is the inscription: "Johannes Rosa, Londini fecit, in Bridwell, the 27th of July, 1580."
- Rota, Giovanni.** A maker in Cremona about 1800-10. His instruments show rather rough work, the purfling is careless, the wood not particularly handsome, the varnish is a yellow colour. Label: "Joannes Rota fecit Cremonæ, anno 1808."
- Rota, Giuseppe Antonio.** A maker in Turin about 1825. His work is very

similar to that of Pressenda, perhaps not so carefully finished, the varnish is red-brown in colour. Label: "Joseph Antonio Rota fecit Taurini, anno Domini 18—."

Roth, Johann and Christian. Are both mentioned as working about 1675, the former at Darmstadt and the latter at Augsburg.

Rottenbrouck. A maker in Brussels about 1700-25. He followed the pattern of Amati and used fine red-brown varnish.

Rovetta, Antonio. A maker in Bergamo about 1840-70. He exhibited a good violin at Brescia, 1864.

Roze. A maker at Orléans about 1755-65. His instruments show fairly good workmanship, the sound-holes well-cut, wide in the centre, the scroll rather heavy, and the varnish a yellow colour. Label: "Roze, rue Sainte-Catherine, à Orléans près le Martroy, 1757."

Rudiman. Was working in Aberdeen in 1769. A cither, with inlaid wood ornamentation, had the inscription: "Rudiman, A. B. Dⁿ, D. G."

Ruggeri (Rugieri), Francesco. Was the first of a family of makers in Cremona, very often confused with Rogeri of Brescia. He worked in Cremona at 7, Contrada Coltellai, from about 1645 to 1700. He was one of the celebrated pupils of Nicola Amati, whose pattern he copied, slightly enlarging it, and arching it more. The outline is very graceful, the sound-holes beautifully cut, rather short and open; the purfling broad; the varnish varies from a deep orange to a brilliant yellow-orange colour, it is very light and transparent; the wood is generally maple, of fine quality, often beautifully figured; he sometimes used poplar for the backs of his violoncellos, but always obtained a sonorous and penetrating tone. The violoncellos are often made on too large a pattern; he made a comparatively small number of violins and violas, but some are exceptionally good, the work beautifully finished, the wood and varnish leaving nothing to be desired; they greatly resemble the work of Amati and are often sold as such. His instruments deservedly fetch very high prices. Labels: "Francesco Rugier (or Ruger) detto il Per in Cremona, 1686"; similar ones are dated 1645, 1665, and 1697. Rugier or Ruger is the Cremona patois rendering of Ruggeri; the word "Per" is similarly the equivalent of "Pero." "Francesco

Ruggeri detto il Per Cremona, 1671." Three violins are known dated 1684.

Ruggeri (Rugieri), Giacinto Giovanni Battista, son of Francesco Ruggeri; b. in Cremona. His work is similar to that of his father, but has not the same value; he made several violoncellos of large pattern, rather arched, generally of plain wood and with dark brown varnish of good quality; both the sound-holes and the scroll were cut wider than in Amati work. Label, "Giacinto filio di Francesco Ruggeri detto il Per 1696"; another was dated 1692.

Ruggeri (Rugieri), Guido. Worked in Cremona about 1720.

Ruggeri (Rugieri), Pietro Giacomo and Giovanni Battista. Both working in Brescia about 1700-25.

Ruggeri (Rugieri), Vincenzo, son of Francesco Ruggeri. Was working in Cremona about 1700-50, is also said to

have worked in Brescia. He made many altos and violoncellos, the work is somewhat rough and careless. He was the last member of this family to make violins. He also used "il Per" on his labels, for the same reason probably—viz., to distinguish his work from that of the Rogeri of Brescia. Labels: "Vincenzo Rugier (or Ruger) detto il Per in Cremona, 1714"; a similar label is dated 1720.

Ruppert, Johann Heinrich. A maker in Erfurt about 1720. His violins, altos, and violoncellos were of a very flat model, without linings, corner blocks, or purfling, had a powerful tone, and dark brown-amber varnish. Label: "Johann Heinrich Ruppert, anno 1719 in Erfurt," in a viola da gamba, with neck ending in a beautifully carved female head.

S.

Sacchini, Sabattino. A maker in Pesaro in 1686. Label: "Sabattino Sacchini da Pesaro, 1686."

Sacquin. A maker in Paris about 1830-60. His instruments are well made, especially the double-basses; the oil varnish is of good quality; he generally followed the Stradivari pattern. His name is branded on the back in the interior. Label: "Sacquin, luthier, rue Beauregard, 14, à Paris, 185—."

Sainpra, Jaques. A maker in Berlin in the 17th century. A viola di bordone, or baryton, was exhibited in the South Kensington Museum, 1872.

Saint-Paul, Antoine. A maker in Paris about 1765-90. He was son-in-law and successor of Louis Guersan, and worked at the sign of "Au luth royal" in the rue des Fossés-Saint-Germain-des-Prés, near the Comédie Française, where, as his advertisement says, "il fait et vend toutes sortes d'instruments de musique, sçavoir; violons de Cremona, violons de sa façon et de toutes sortes d'auteurs; alto-violas, basses et contrebasses," &c. In a five-stringed viol, with a carved neck and yellow varnish, is the label: "Antonius Saint-Paul, prope Comœdiam Gallicam, Lutetiæ, anno 1772."

Saint-Paul, Pierre. A maker in Paris about 1740. A violin of that date is known, also a six-stringed viol dated from the rue St.-André-des-Arts in 1742.

In a violoncello, with yellow-greyish varnish, and of rather poor workmanship, is the label: "Pierre Saint-Paul, rue de la Comédie française, Paris, 1741."

Sajot. Was working in Paris, 1730-35. He made his instruments with flat backs, using varnish of a yellow-brown colour; the workmanship was poor. Label: "Sajot, à Paris, 1734."

Salino, J. B. A maker in Rome in 1760. His instruments were very arched, with varnish of bad quality, brown shading into black in colour; the work not well finished. Label: "J. B. Salino fecit Roma, anno 1760."

Salle, le Père. A maker in Paris about 1825-53. He made a few violins, which are very beautiful copies of Guarneri; but he was chiefly noted for his cleverness in repairing old instruments, and his extraordinary knowledge of the work of old Italian makers.

Salò. See "Gasparo da Salò."

Salomon, Jean Baptiste Deshayes. Worked in Rheims till about 1747, and then in Paris at the place de l'Ecole; later he settled in the rue de l'Arbre-sec (about 1769). He died before 1772, for in that year Namy is mentioned as working for the widowed Madame Salomon. He made few violins, but they show good work, and are on a similar pattern to those of Louis Guersan, his contemporary; they have

yellow-brown varnish. A viola d'amore of his is in the Paris Conservatoire Collection; he also made good bass-voils. A few of his violoncellos are of excellent wood and have a fine tone, but in others the varnish is hard and the tone poor. Labels: "Salomon, luthier, à Ste. Cécile, place de l'Ecole, à Paris, 1751," and "Parisiis apud Salomonem ad insigne Sta. Cæcilia Scolie Palatio, 1752." He also sometimes branded his instruments with "Salomon à Paris." His widow continued the business for some time after his death, moving about 1788 to quai de la Mégisserie.

Salsedo, Luigi. An Italian maker. A beautiful mandoline of his was made of rosewood, with fluted back, and inlaid with mother-of-pearl.

Salzard, F. A maker in Paris.

Sanoni, Giovanni Battista. A maker in Verona about 1740. His instruments are much arched, with rose-coloured varnish; they are of good workmanship.

Santagiuliana, Giacinto. A maker in Venice about 1830, according to a label in a violin: "Jacintus Santagiuliana fecit Venetia, anno 1830."

Sante. A maker in Pesaro about 1670.

Sante, Giuseppe. Was working in Rome in 1778.

Santo, Giovanni. A maker in Naples, 1700-30. He generally copied Amati; his violins are of a small pattern, fairly well made, with varnish of poor quality.

Santo Serafino, b. at Udine. Worked in Venice about 1710-48. Some of his instruments show German characteristics, the sound-holes and scroll being similar to those of Stainer; but he generally followed the Amati pattern. His work shows great ability; the model is much arched, the wood very handsome, of small figure; the varnish brilliant, of very fine quality, of a rich red colour, or yellow tinged with brown, but dry and easily cracked; the scroll is well cut, and the workmanship almost as beautifully finished as that of Stradivari; the tone is clear and strong. A beautiful violoncello was exhibited in the South Kensington Museum in 1872, its tone was very equal and sonorous; but his double-basses are especially excellent in tone. All his instruments are branded with his name above the tail-pin. Label: "Sanctus Seraphin Utinensis fecit Venetiis, anno 1730."

Sanzo Santino (Santo Sentino). A maker in Milan in the 18th century. He made fairly good instruments; his

work is rather similar to that of Grancino.

Saraceni, Domenico. A maker in Florence in the 17th century.

Sarailiac, François. A maker in Lyons about 1678-1712. In a six-stringed bass-viol, made on a narrow pattern, with brown varnish, was the label: "François Sarailiac à Lion, 1711"; a little pocket violin was dated 1679.

Sardi. A maker of viols in Venice in 1649.

Saunier, Edmond. Was a pupil of Lambert, of Nancy, the "Carpenter," but did superior work. Lived in Bordeaux, 1754-64, according to his violin labels, but by 1770 was in Paris, living first in the rue Tiquetonne, and then (1775-83) in the rue des Prouvaires. He is best known for the beautiful guitars he made, but his violins are also good. Piete, the maker, was a pupil of his. In 1889 was exhibited in Paris a mandoline-alto dated 1780. Label: "Saunier à Bordeaux, 1754."

Savani, Giuseppe. Was working in Carpi in 1809.

Sawitzki (Sawicki), Nicolaus, b. 1792, Poland; d. 1850. He settled in Vienna and made some very good violins.

Scarampella, Angelo, son of Paolo Scarampella; b. June 2, 1852, Brescia. Was a carpenter by trade, but also made guitars of good tone.

Scarampella, Giuseppe, son of Paolo Scarampella; b. Aug. 25, 1838, Brescia. Pupil of Nicola Bianchi in Paris; 1865, returned to Brescia. In 1866 went to Florence to work with Luigi Castellani, who thought highly of his ability and gave him much important work to do in repairing old instruments. He restored the viola and the famous violoncello of Stradivari, kept in the Istituto Musicale of Florence, and in 1884 succeeded Castellani as Keeper of the collection of instruments there. He also makes new instruments, following the Stradivari or Guarneri del Gesù patterns, which will increase in value with time; their tone is clear and strong; the work is accurately and carefully done; he uses a reddish-coloured oil varnish. Label: "Giuseppe Scarampella fece in Firenze anno 188—."

Scarampella, Paolo, b. Sept. 25, 1803, Brescia; d. April 7, 1870. A carpenter by trade, but made many violins, violoncellos, guitars, and mandolines.

Scarampella, Stefano, son of Paolo Scarampella; b. March 17, 1843, Brescia. Pupil of his brother Giuseppe.

- Settled in Mantua, at 8, via Vescovado. He has made many good violins.
- Schaendl, Anton.** A maker in Mittenwald, 1753. Label: "Anton Schaendl, Geigenmacher in Mittenwald, an. 1753."
- Scheinlein, Johann Michael,** son and pupil of Matthäus Friedrich Scheinlein; b. 1751, Langenfeld. He followed the large Stainer pattern in his violins, but avoided the exaggerated arching; his instruments are neatly and carefully made and had a good reputation for their full and pleasant tone; but they do not last well, the wood not being thick enough.
- Scheinlein, Matthäus Friedrich,** b. 1710, Langenfeld in Franken (Franconia); d. there, 1771. He was a violinist, but taking great interest in violin making, began by repairing old instruments and finished by making excellent new ones. They are much arched, with dark brown varnish, the work carefully done.
- Schell, Sebastian.** A maker of lutes in Nuremberg in 1727. One with that date is in the Paris Conservatoire Collection.
- Schelmayer, Christian.** A maker in Cologne. The label: "Christian Schelmayer Musik-Instrumentenmacher in Köln. No. 602"; was found in a little pocket violin.
- Schlick.** A maker in Leipzig.
- Schmidt.** Was working in Cassel in 1817. His instruments are made on the Stradivari pattern, but the edges are larger and the purfling is not placed so close to the sides; he used spirit varnish and the wood is of bad quality.
- Schmied.** Was working in Vienna in the 18th century.
- Schönfelder, Johann Adam.** Was working in Neukirchen in 1743. Label: "Johann Adam Schönfelder Violinmacher in Neukirchen. An. 1743."
- Schonger, Franz.** A maker in Erfurt in the 18th century. He made fairly good instruments, of large pattern, very arched; but the wood is not thick enough and the tone is poor.
- Schonger, Georg,** son of Franz Schonger; he also worked at Erfurt. He was a better maker than his father, and left some very good violins, made on the Italian pattern; he was also considered a clever repairer of old instruments.
- Schorn, Johann Paul.** Worked first in Innsbrück about 1680-90, then in Salzburg about 1696 to 1716, according to labels so dated found in his instruments. He made excellent violins, much arched, and used a fairly good varnish. In the Collection of the Gesellschaft der Musikfreunde in Vienna are two instruments, a Polish cither dated Salzburg, 1696, and a viola d'amore dated Salzburg, 1699. Label: "Joann Paul Schorn, H. F. Musicus, auch Lauten und Geigenmacher in Salzburg. A. 1716."
- Schott, Martin.** A maker of lutes at Prague in the 17th century.
- Schünemann, Otto.** A German maker, appointed Director of the School of Violin Making at Schwerin.
- Schulz, Peter.** A maker in Ratisbon. In 1854 he exhibited at Munich three excellent violins, made more after a German than Italian pattern; one was of especially beautiful workmanship, but its tone was not so clear and pure.
- Schuster Gebrüder.** These brothers are the makers of extraordinarily cheap violins in Markneukirchen, Saxony; they are priced at 75s. each; though not beautiful to look at, they have a fairly good tone. Some were exhibited in London in 1862.
- Schuster, Michael.** He is also connected with the business in Markneukirchen, Saxony.
- Schwartz, Bernard.** A French maker who settled at Strasburg about 1795. He died in 1822. His two sons were both makers.
- Schwartz, Georges Frédéric,** b. April 7, 1785, Strasburg; d. there, Dec. 29, 1849; and Théophile Guillaume, b. Oct. 13, 1787, Strasburg; d. July 29, 1861, sons of Bernard Schwartz. Pupils of their father, and at his death succeeded to his business, which became "Frères Schwartz." They made very good violins and violoncellos; their first violin was dated 1824; between then and 1852 they turned out about 80 violins and 30 violoncellos. Label: "Frères Schwartz à Strasbourg 1833, No. 15." Théophile was chiefly concerned in the instrument making, Georges gave his time to making bows; he gained a well-merited reputation. His bows are generally marked near the nut with "Schwartz, Strasbourg."
- Schwartz, Théophile Guillaume,** son of Théophile Guillaume Schwartz; b. Sept. 3, 1821. In 1852 he succeeded to the business in Strasburg at 2, place Saint-Thomas. He was chiefly occupied in repairing old instruments, but

- also made new ones, using the label: "Schwartz à Strasbourg, 18—."
- Schweizer**, Johann Baptist. A maker in Budapest; b. 1798; d. 1875. He was a pupil of Geisenhof in Vienna. His violins were made without arching, the workmanship was neatly finished; he also made some tenors.
- Segher**, Girolamo, b. 1646. Was a pupil of Nicola Amati, and was working under him, 1680-82.
- Sellas**, Matteo. Was working in Venice 1630-40 at the sign of "Alla Corona." In the Paris Conservatoire Collection are two of his arch-lutes; and at Bologna, in the Liceo Comunale di Musica, is a large guitar with the label: "Matteo Sellas, alla corona in Venetia, 1639." A theorbo was dated 1639.
- Seni**, Francesco. A maker in Florence in 1634.
- Senta**, Fabrizio. A maker in Turin. An instrument of his is mentioned in the catalogue made by B. Cristofori (Sept. 23, 1716) of the instruments belonging to the Duke of Florence.
- Serasati**, Domenico. A maker in Naples about 1710-50. His instruments had a good reputation at one time.
- Shaw**, John. A maker of violins in London in 1656. Label: "John Shaw att the Goulden harp and Hoboy nere the maypole in the Strand, 1656."
- Siani**, Valentino. Said to have lived in Florence in the 17th century.
- Siciliano** (Ciciliano), Antonio. A maker in Venice about 1600. A tenor and a bass viola da gamba are in the Modena Museum, Vienna.
- Siciliano**, Gioacchino, son of Antonio Siciliano. Was working in Venice about 1680.
- Silva**, Joan Vieira da. Was working in Lisbon about 1700. A cither is known of his, inlaid with tortoiseshell and ivory, with six pairs of wire strings.
- Silvestre**, Hippolyte, b. Dec. 14, 1808, Saint-Nicolas-du-Port (Meurthe); d. Dec. 3, 1879, Sommerviller, near Nancy. Was first a pupil of Blaise at Mirecourt, then of J. B. Vuillaume at Paris. In 1831 he joined his brother Pierre at Lyons, and worked with him till 1848. On the death of Pierre in 1859 he again took up the business, and continued it till 1865, when he transferred it to H. Chrétien, his sister's son, and retired to Sommerviller, where he died.
- Silvestre**, Pierre, brother of Hippolyte; b. Aug. 9, 1801, at Sommerviller, near Nancy; d. 1859, Lyons. Was also a pupil of Blaise at Mirecourt, then went to Paris, first working under Lupot and then under Gand. In 1829 he founded the business in Lyons. Hippolyte was in partnership with him, 1831-48; he afterwards continued the business alone until his death in 1859. He copied the pattern of Stradivari with great ability; his instruments are always handsome, owing to the beautiful quality of the wood used, and their tone is often remarkably good; the varnish is very fine and the work most carefully finished, consequently they are increasing in commercial value. It is said he made about 350 instruments, bearing his label: "Pierre Silvestre à Lyon, 185—." When working with his brother, the label used was: "Petrus et Hippolytus Silvestre fratres fecerunt Lugdun . . . 183—." Bronze medals were obtained at the Paris Exhibitions in 1844 and 1855.
- Silvestre** neveu. See "Chrétien."
- Simon**. A maker of violins in Lyons, in rue de la Pomme-Rouge, 1568-73. Only his Christian name is known, as in all the documents in which it appears, a blank space is left for the surname, which has never been filled in.
- Simon**. Was working at Salzburg in 1722.
- Simon**, Claude. A maker in Paris, rue de Grenelle-Saint-Honoré, 1783-88.
- Simon**, P., b. 1808, at Mirecourt. Went to Paris in 1838, where he worked for some months under D. Peccate; then went to the workshop of J. B. Vuillaume and remained there till, in 1845, he started his own business. On Peccate's retirement, in 1847, Simon succeeded to his business in the rue d'Angivilliers. He was in partnership with Henry, 1848-51, and afterwards continued his work alone, moving later to rue Saint-Denis, passage Lemoine. He made most excellent bows, and generally marked them with "Simon, Paris," near the nut.
- Simonin**, Charles, b. at Mirecourt. Was apprenticed to J. B. Vuillaume at Paris, and became one of his most able workmen. He then married and returned for a short time to Mirecourt. In 1841 he settled in Geneva, remaining there for eight years; he left, Sept., 1849, to establish himself in Toulouse. He sent various instruments to the Paris Exhibition in 1855, amongst others a copy of Giuseppe Guarneri of remarkable tone; he obtained a "mention honorable." Since then he has obtained various awards at other exhibitions.

Simoutre, Nicolas, b. 1788, at Mirecourt; d. 1870, at Metz. He began his business as a violin maker in 1820; in 1844 settled in Metz and worked there till his death. His son, Nicolas Eugène, was also a maker.

Simoutre, Nicolas Eugène, son of Nicolas Simoutre; b. April 19, 1834, at Mirecourt. Was first a pupil of his father, then of Darche, in 1852, at Paris; then of Ch. Roth, in 1856, at Strasburg. He worked in Strasburg for four years, and in 1860 founded workshops both at Mulhausen and at Basle; since 1890 he has returned to Paris. He made various suggestions for improving the tone of violins; in 1883 he published on this subject, "*Aux amateurs du violon historique, construction, réparation et conservation de cet instrument*"; this was followed, in 1886, by "*Un progrès en lutherie*"; and in 1889 by a "*Supplément aux amateurs du violon et au progrès en lutherie*." He was awarded a "*diplôme d'honneur*" at the Basle Exhibition in 1877, and again at Zurich, 1883; but at the Paris Exhibition, 1889, only a bronze medal was awarded, which he refused to accept.

Simpson, James, and Son. Were musical instrument makers in London in 1794. Label: "J. and J. Simpson, musical instrument makers at the Bass-Viol and Flute in Sweeting's Alley, opposite the East door of the Royal Exchange, London." The following label probably belongs to the son: "John Simpson, musical instrument maker, at the Bass Viol and Flute, in Sweeting's Alley, opposite the East door of the Royal Exchange, London."

Sirjean. Was a maker of bows in Paris, at 31, rue de l'Ecole, in 1818.

Sitt, A. A maker in Prague. A violin that he exhibited at Munich, in 1854, made on the Stradivari pattern, showed fine work; only the wood was rather thick and the tone slightly rough and dull, but both these defects would naturally wear off with time.

Slaghmeulen, Jan Baptist van der. A maker in Antwerp about 1672. A violoncello of that date was exhibited in Paris in 1878, its proportions are good; the sound-holes much opened, but well cut; the varnish a pale brown colour; the scroll is pierced and represents a carved head surmounted by a gilt crown; within the purfling on the upper plate is a black band with a design in gold. Label: "Joannes Baptista van der Slaghmeulen tot Antwerpen, 16—."

Smith, Henry. A maker of viols in London in 1633. In a collection of airs called *Tripla Concordia*, published 1667, is an advertisement of a chest of viols "made by Mr. Henry Smith, who formerly lived over against Hatton house, in Holbourn, containing 2 trebles, 2 tenors, 2 basses. The chest was made in the year 1633."

Smith, Thomas. A maker in London about 1740-90. Pupil and successor of Peter Wamsley. He had a great reputation as a maker of violoncellos, his instruments are much liked in England; they are made on the Stainer model, and some have a powerful tone, though not of very good quality; the varnish is rather poor, of a brownish-yellow colour; in 1799 they sold for £5 5s. up to £8; more recently two realised £30 and £40 each. It is doubtful if he ever made any violins and tenors. John Norris was a pupil of his. Label: "Made by Thos. Smith at the harp and hautboy in Pickadilly, London, 1756"; similar labels were used until 1766.

Smith, William. A maker in Hedon, Yorkshire, in 1786. Label: "William Smith, violin maker, Hedon, 1786."

Sneider, Giuseppe. A maker in Pavia about 1700-25. A pupil of Nicola Amati. His violins are slightly arched, the sound-holes gracefully cut, the workmanship carefully finished; the varnish is a rich yellow colour. Instruments made by Girolamo, son of Nicola Amati, have often been attributed to Sneider. Labels: "Joseph Sneider Paviæ, alumnus Nicola Amati Cremonæ fecit, anno 1703," and "Giuseppe Sneider in Pavia 1718, alumnus Nicola Amati Cremonæ."

Snoeck (Schnoeck), Egidius. A maker in Brussels in 1731. Instruments are known of his, which are well made on the Amati pattern, with beautiful reddish-brown varnish. Label: "Egidius Snoeck tot Brussel, 1731."

Snoeck, Marc. Worked in Brussels after 1744. The following inscription was found written in a violoncello, which had undergone important repairs: "Cette basse par Marc Snoeck, réparée pour faire voir à ces envieux mon adresse, icy près de l'Eglise de Saint-Gery à Bruxelles, ancien luthier." There is no date, but what is presumably the original label is dated 1744, viz.: "Jean Christophe Vetter, Strasbourg, 1744."

Socchi, Vincenzo. Was working in Bologna in 1661, according to the

inscription in a little pocket violin in the Paris Conservatoire Collection.

Socquet, Louis. A maker in Paris about 1750-80; he worked at the sign of "Au Génie de l'harmonie." His instruments are not well made. A violin and a five-stringed viol dated 1755 are known, and an alto of 1769. Two other labels are dated 1765 and 1771 respectively. He was living in the place du Louvre, 1775-79.

Sohn, Walter. Worked in Vienna. In a guitar is the label: "Walter Sohn in Wien."

Soliani, Angelo. A maker in Modena, 1752-1810.

Somer, Nicolas. A maker in Paris about 1725-50.

Spailer. A German maker in the 18th century.

Spicer, John. It has been inferred that he was a maker of lutes and viols in London, from a token which is inscribed "John Spicer. In Crown Court, in Russell Street, 1667—His Half-Peny," with the device of a lute.

Spilman, Dorigo. There is a viol of his in the Modena Museum in Vienna; it looks like the work of a Venetian, and probably dates back to the 16th century. The sound-holes are similar to those of V. Linarolo, the scroll looks as if it had been added at a later date. "Dorigo Spilman" is written inside, but no date.

Sorsano. See "Sursano."

Sprenger, Anton, b. 1834, Mittenwald. Was there a pupil of Anton Hornsteiner, later worked under Tiefenbrunner of Munich, and Kindl and also Fischer in Vienna. He is now established at Stuttgart at 23, Hospitalstrasse. He makes violins and violoncellos on the Stradivari and Guarneri patterns, using oil varnish of good quality.

Stadelmann (Statelmann), Daniel Achatius, b. 1680; d. Oct. 27, 1744. A maker in Vienna, who showed great ability in imitating the Stainer pattern; he used thin varnish of a deep amber colour; the work is well finished.

Stadelmann (Statelmann), Johann Joseph, son of Daniel A. Stadelmann. He was a very clever maker, who copied the Stainer model to great perfection; he worked till 1764, possibly later.

Stadl, Michael Ignatius. Was working in Vienna in 1770. He did fairly good work; and used a yellow-brown varnish; he sometimes substituted a lion's head for the scroll.

Stainer, Andreas. Was working in Absam about 1660. He made few violins, if any; he is supposed to have made barytons.

Stainer, Jacob, son of Martin Stainer and Sabina Grafinger; b. July 14, 1621, at Absam, near Hall, in the Tyrol; d. there, 1683. Little is known of the first part of his life, but there seems to be absolutely no evidence in support of the statement that he went to Cremona to become a pupil of Nicola Amati, married the daughter of the latter, and afterwards passed some time in Venice. A violin with the inscription: "Jacobus Stiner, cremonia fecit 1642," which was in the Monastery of Stams, is generally thought not to be genuine Stainer work. He would no doubt have studied the Italian instruments used by the Italian musicians, who assembled at Innsbrück at the Court of the Archduke Ferdinand Carl, Count of the Tyrol, and this would account for his earlier work showing traces of Italian influence; the thicknesses of the wood and the disposition of the blocks and linings being similar to Cremonese work. The old German viol-makers, as is known, used no linings at all, and did their dimensions and thicknesses by guess-work. Stainer's instruments soon showed those distinctive characteristics known as "Tyrolese"; he was practically the founder of the Tyrolese or German school of violin making; the large number and great excellence of his instruments, all made on the same high model, and the reputation he gained in his lifetime, causing his work to be copied in Germany, England, and even in Italy. And it was a long time before makers realised that this high model was in any way defective. An old tradition says that instruments dated as early as 1639 are known; if so, they are extremely rare. In 1641 he was already selling his violins at the large market-fairs of Hall. On Nov. 26, 1645, he married Margarethe Holzhammer (b. March 10, 1624; d. 1693), in Absam, the witnesses being Michael Pamperger and Hans Grafinger, the latter a relation of his. He had nine children, eight daughters, and a son who died in infancy. In 1648 he travelled in Austria, and remained for some time working in Kirchdorf, living in the house of Saloman Hübner, a Jew. He unfortunately left in debt for a small amount; but though, in 1667, when called upon,

he paid part of it, the debt seemed to grow rather than diminish, for in 1669 it had reached the sum of 24 gulden, and in 1677 he made a vain appeal to the Emperor for its remittance. In spite of this he had bought (Nov. 12, 1666) a house and garden from his brother-in-law, Paul Holzhammer, so at that time his affairs were going on well. Though later there is no doubt that money worries helped to throw him into the state of profound melancholy from which he suffered for four years before his death, and which ended in his losing his reason entirely in 1681. The Archduke Ferdinand Carl had sent for him to Innsbrück, and, Oct. 29, 1658, appointed him violin maker to the Court. Jan. 9, 1669, he was appointed violin maker to the Emperor Leopold I.; the same year he was imprisoned on suspicion of being implicated in the Lutheran movement, but was released in 1670. He made an enormous number of stringed instruments of all sorts; for his violins he used a particular kind of wood from a tree called the "Haselfichte," of which there were large quantities at Gleirsch; he used to wander from tree to tree tapping with a hammer until he found one which pleased him, and was suitable for his purpose. His instruments are small; the belly rises abruptly from the edges to the foot of the bridge, and then keeps nearly flat; the breadth of this flattened part is about the same as that of the bridge; this high arching necessarily renders the tone thin, in spite of the fact that the wood is left very thick. The sound-holes are shorter and narrower than in Italian instruments, the upper and lower turns are completely circular; the purfling is also narrower and placed nearer the edge; the scroll is smaller and is particularly round and smooth, it is sometimes replaced by a lion's head, beautifully carved; the sides and back are made of very finely figured maple; the outline is extremely elegant, although the body is rather shorter and broader than in Italian work; the work is always beautifully finished; the varnish, of rich quality, varies in colour from a red mahogany, embrowned by time, to a golden red equal to that of Cremona work; the tone is not powerful, but has a sweet flute-like sound; it is not generally considered suitable for a

concert-room, but a violin, played by Sivori, is said to have had a charmingly sympathetic and unusually brilliant tone. His violins were made in three different sizes, large, medium, and small, and are his best work; his tenors are not so good, although one is mentioned as being perfection both in work and in charm of tone. His double-basses are of great rarity, one was in the Collection of Prince Moriz Lobkowitz at Castle Eisenberg, Bohemia. A viola di bordone, dated 1660, is in the Collection of the Gesellschaft der Musikfreunde at Vienna, and in the Paris Conservatoire Collection is a small pocket violin, inlaid with silver, with a finely carved head of a faun. There is record of his having sold a viola bastarda, in 1643, to the Archbishop of Salzburg, and of his being again in Salzburg in 1670, when he sold some violins there. A viola da gamba was dated 1667. In 1677 he made two splendid violins for the St. Georgenberg Monastery, but they were unluckily destroyed when the Monastery was burnt down on June 21, 1868. The tradition of his having retired to finish his days in a Benedictine Monastery after his wife's death, and having made there sixteen exquisite violins, of which he presented twelve to the twelve Electors and four to the Emperor, is quite untrue. In the Hall Cathedral a violin is preserved with the label: "Jacobus Stainer cenipontum fecit in Absam, 1653," which was made for the "Damenstift" in Hall, which was suppressed in 1783. A violin that belonged to Mozart was dated 1656. Stainer had many pupils and imitators, among them Mathias Albani of Botzen, Egidius and Mathias Klotz; these makers, if they had turned out a better violin than usual, would use a Stainer label for it. The date of Stainer's death not being generally known, imitations are often post-dated. One is known dated 1684 and one 1729. Though at first Stainer's written labels were carefully imitated, later on printed labels were used with the date 16— or 166—, so that figures could be added in writing. These printed labels may always be taken as a sure sign of copies or imitations; labels are rarely found in genuine Stainer instruments, but when there, they are always *written*, not printed: "Jacobus Stainer in Absom prope Cenipontum, fecit 1647." Really genuine instruments, whether violins or violas, though at one time much

depreciated, are now steadily increasing in value, a fine viola having realised over £100. His brother Paul was not a violin maker.

Stainer, Marcus, brother and pupil of Jacob Stainer; he worked in Laufen, Austria. He was a maker of moderate ability, who, after his brother's death, made poor imitations of his work, with labels carefully copied from those of Jacob, thus giving rise to the impression that Jacob was sometimes very careless in his work. The famous Florentine violin player, Veracini, had two violins that he much valued, they were christened "St. Peter" and "St. Paul"; unluckily Veracini was shipwrecked sailing from London to Leghorn in 1746, and both the violins were lost. His instruments are rarely met with; they are made of fine wood, the pattern of large size, with dark varnish, the tone sweet but not powerful; a violin is known dated 1683, and a viola, which is said to have a beautiful tone, has the written label: "Marcus Stainer, Burger und Geigenmacher in Kufstein, anno 1659."

Stainmist, Jacob. A maker in Mayence in 1777. In a viola d'amore, with fourteen strings, was the label: "Jacobus Stainmist Chürfürstl. Mayntzl Hof Lauten und Geigenmacher, 1777. No. 5."

Stanza, Giuseppe, b. 1663 in Venice. In 1681 was a pupil of Nicola Amati at Cremona.

Stadelmann. See "Stadelmann."

Statlee, Anderl. Was working in Genoa about 1714. Was a pupil of Girolamo, son of Nicola Amati.

Staube. See "Straube."

Stauffer, Johann Anton. A maker in Vienna in the 18th century. In a guitar was the label: "Joh. Anton Stauffer, Wien."

Stautinger, Matthäus Wincelhaus. A maker of viols and lutes in Würzburg in 1617. In a lute was the label: "Matthäus Wincelhaus Stautinger me fecit Wirceberg, 1617."

Steffani, Carlo. A maker of mandolines in Mantua about 1712. Label: "Carlo Steffani fece l'anno 1712 in Mantova."

Stegher (Stregner), Magno. A maker of lutes at Venice in the 17th century. In the Liceo Comunale di Musica, Bologna, was a lute with the inscription: "Magno Stegher in Venetia."

Steininger, François. A maker in Paris in 1827. He made excellent instruments, the work finished with care, the varnish of fine quality. In 1887, at

a sale in Paris, two violoncellos of his sold for £16 and £26 respectively. Label: "F. Steininger, Paris, 1827."

Steininger, Jacob. A maker in Frankfurt about 1775. Nicholas Diehl was a pupil of his. He married the daughter of the violin maker Döpfer.

Stirbat (Stirrat), David. Was working in Edinburgh about 1810-15. His instruments were considered good. Label: "D. Stirbat fecit Edinburgh, 1812."

Storioni, Lorenzo, b. 1751, Cremona; d. there, 1799. Worked at 3, Contrada Coltellai. He was one of the latest, if not the last, of the celebrated makers of Cremona, and his instruments, though of great merit, show signs of decadence in the art. They are often taken for the work of Guarneri del Gesù, whose pattern he imitated with great ability. His violins are handsome in appearance, slightly arched, the wood of the belly very fine, that of the back rather plain; the varnish is very dry, of a deep yellow colour, with a reddish tinge; the tone is full, rich, and silvery; the sound-holes are very seldom cut in two instruments alike; the work is not finished with much delicacy; the narrow purfling is roughly done, and the scroll has not much finish. His violins are highly thought of in Italy, and are rising in value; for many years *Vieuxtemps* played on a very beautiful one. He did not begin to sign them till 1776, and none are known after 1795. No tenors are known, but his violoncellos, which are rare, have a powerful tone. Labels: "Laurentius Storioni fecit Cremonæ, 1789," and "Laurentius Storioni restauravit Cremona, 1780."

Stoss, Bernard and Martin, b. in Fussen, Bavaria; worked in Vienna about 1824. Their instruments are not arched and are well made, but have poor varnish.

Stoss, Franz. A maker in Fussen, Bavaria, about 1750-98.

Stradivari (Stradiarius), Antonio, son of Alessandro Stradivari and Anna Moroni. There is no definite record of his birth, but in a violin with a genuine label as follows: "Antonius Stradivarius Cremonensis faciebat anno 1732," is clearly seen in Stradivari's handwriting below, "de anni 82"; Mr. W. E. Hill had also seen other dated violins, which led him to believe that Stradivari was born in 1649 or 1650. Fétis's statement that Stradivari was born in 1644 was based on the report of a violin said to be dated 1736, and

to be inscribed "anno ætatis 92," but it seems to be doubtful if he or anyone else had ever seen this violin. Stradivari died Dec., 1737, and was buried Dec. 19, 1737, in the Cathedral of San Domenico, Cremona, which has since been pulled down. He was descended from a very ancient Cremona family, whose name, at that time spelt "Stradiverdi," appears in records as far back as 1213. While still very young he became a pupil of Nicola Amati, and was probably with him till 1667. When Amati died, all his tools, patterns, and models passed into Stradivari's possession. His earlier instruments bear labels of Nicola Amati, and may be recognised by the beautiful scroll or by the characteristic sound-holes. About 1666 he used a label with "Nicolai Amati alumnus" on it. Up to 1690 the violins signed with his name are very similar in pattern to Amati's ordinary full-sized instruments, and are of high model compared to those he made later; the wood is generally plain, the purfling very narrow, the oil varnish, a more or less pronounced yellow colour, but otherwise very similar to that used by Amati, is of soft and penetrating quality, and permeates the wood to some depth beneath the surface; these instruments are known as "Stradivarius amatise." He steadily improved in his work; the model becomes flatter, the sound-holes more graceful, the scroll more striking and original, the purfling slightly wider than before; the varnish varies in colour from rich golden, very soft and transparent, to a light red, equally fine. This thicker and more lustrous red varnish was what he subsequently used exclusively. In 1690 he began to make the violins known as "long Strads"; they are quite unlike N. Amati's work; measurements by experts have conclusively proved that these instruments are quite a quarter of an inch longer than his usual pattern. These "long Strads" were inspired by Maggini; in length of body and length of stop they are practically the same as Maggini's violins in his latest and finest period. The modelling of the back and belly, the shorter corners, the bolder and more open sound-holes all recall Maggini's work. The tone—of remarkable power—has much of the Maggini quality. Stradivari also made some narrow violins, dated after 1690, which, though not so in reality, also appear to be of extra length, owing to their narrow pattern;

this narrowness is particularly noticeable in the middle of the instrument between the sound-holes. The work is most carefully finished, everything proportioned to the modification of form. The tone is brilliant and powerful; the varnish is sometimes a beautiful amber colour, sometimes a transparent pale red. These instruments are not so uncommon as the "long Strads," which he ceased making in 1700, probably because of their length causing them to be difficult to play. The period of his finest work began in 1700, which culminated in what was practically perfection in 1714; the thicknesses of the wood and the lines of the pattern are all determined with scientific accuracy; the varnish, in brilliancy of colouring and in delicacy and transparency of quality, has never since been equalled; the tone is splendid, invariably bright, sweet, full, and equal. The wood is chosen with the greatest care, and is sound and sonorous, the pine being of the best quality from Switzerland and the Trentino; the willow (of which the blocks and linings are made) taken from the banks of the Po, near Cremona. The arching rises in gentle and gradual curves, the purfling is executed with wonderful precision; the sound-holes show a master's hand and remain a model for all; the scroll, of severe character, is exquisitely carved; the whole of the work (including that of the interior) shows the most beautiful finish in the smallest details. A splendid specimen of this period of work is the so-called "Messiah" violin, dated 1716, which was bought for £1,000 by Alard, the distinguished violinist, and on his death (1888) was sold by Messrs. Hill on behalf of the heirs for £2,000. The workmanship is perfection; the arching of the back and belly exquisitely proportioned; the wood of the back beautifully and regularly figured; the tone strong, mellow, and delicate; the glowing ruddy varnish wonderfully beautiful, both in colour and quality; the sound-holes most perfectly cut; the neck is the original one, but has been lengthened by a piece added at its junction with the upper block of the body; the scroll is very graceful; the curves and outlines extremely beautiful. The letters "P. S." are very distinct on the peg-box end of the neck; they are sometimes found on the violins which still have the original neck; they

were the initials of Paolo, his youngest son, a cloth merchant by trade. There is a violin, also made in 1716, in the Istituto Musicale of Florence, with the label: "Antonius Stradivarius Cremonensis faciebat, anno 1716." A violin, dated 1714, called the "Dolphin," owing to the extraordinary richness and variety of tints in the varnish, is made of splendid wood, and is of perfect workmanship. It formerly belonged to Alard, later passing into the hands of Adams for £800. The prices given for Stradivari violins have risen in a most extraordinary way; Stradivari himself sold them for £4, but by the end of the 18th century they were selling for £15 or £16; a little before 1824 Lupot sold a violin for £100, which was considered a large sum; in 1875 a violin, dated 1714, sold for £300, and, after 1881, fine violins were sold for £1,000 or more—in one case for double that sum. The violin, known because of its perfect state of preservation, as "The Maiden" (La Pucelle), dated 1709, fetched £885 at a sale in Paris, Feb. 14, 1878; it was of beautiful workmanship, the sound-holes exquisitely cut, and the scroll strong in character. A most perfect specimen of the earlier work of Stradivari was exhibited at South Kensington in 1885; it was made in 1679 and was bought by Sir Samuel Hellier, of Womborne, Staffordshire, for £40 from the maker himself about 1734; it is of large size, and is one of the inlaid violins, of which there are only about twelve in existence. Another inlaid violin is dated 1687 and was originally made for the King of Spain. Another violin dated 1690, which was originally sold for £25, next changed hands for £240, then for £1,000. Violins sold at sales do not, as a rule, fetch such high prices; one was sold at Christie's for £290; that was in 1872, and it is now valued at £1,000. The "Ames" Strad., a beautiful violin, in excellent preservation, was sold at Puttick and Simpson's in 1893 for £860; but this was a record auction-room price. Stradivari only made a few violas, they are of a large pattern, and the quality of their tone is most rich, penetrating, and sympathetic. A very fine viola dated 1723 was in the Janze Collection; one of the most beautiful known—the Viola Medicea—dated 1691, is in the Istituto Musicale of Florence; it is of large size, and is interesting as showing

that, at the time he made it, Stradivari was not yet experienced enough to make the thickness of the upper plate sufficient in proportion to the size of the instrument. When the viola was recently taken to pieces, it was found that Stradivari himself had strengthened (doubled with new wood) the parts originally too much thinned; that only Stradivari himself had touched the work was proved by his inscribing it with the words "Corretto da me Antonio Stradivari." One viola is mentioned as having the back made of poplar; it had a most beautiful tone and showed most delicately finished work. Few of his violoncellos are in existence; they were made on two patterns, one large, one small; the large instruments are now as scarce as the large violas; they have an enormously powerful tone, but it is perhaps more difficult for performers to play on them owing to their size. One of these large violoncellos was in the possession of Professor Servais, of the Brussels Conservatoire; the tone was of silvery sweetness, combined with extraordinary power. A magnificent instrument dated 1720, which belonged to Signor Piatti, the great violoncellist, was known as the "red" 'cello, owing to the very rich colour of its varnish. The immense superiority of Stradivari's violoncellos to all others, owing to the excellent choice of wood, the correctness of the thicknesses, and the accurate proportions of the whole instrument, which results in a tone unequalled for fulness, brilliancy, and power, causes them to fetch extraordinarily high prices, if, by any chance, one comes into the market. The smaller violoncellos are too narrow; in proportion to the length, violoncellos require a greater height in the sides than violins do; Stradivari omitted to take this into account, and thus sometimes made instruments which have a thin quality of tone, which is only to be improved by increasing the height of the sides. A very beautiful specimen of this small pattern formerly belonged to Duport, then to Franchomme, who sold it for £1,600. One of the finest known, formerly belonging to Alexandre Batta, of Paris, who paid £440 for it, was made in 1714, and is in exceptionally good preservation, without a crack, and with no trace of any repairs; it was bought by Messrs. Hill, in 1893, for £3,200! This same firm of violin

makers also had one dated 1711, which they priced at £2,800. A violoncello in most perfect preservation, dated 1689, was bought by Professor Delsart, of the Paris Conservatoire, on Feb. 3, 1887, at a sale for £800; it is especially remarkable for the beauty of its wood; its equal is perhaps only to be found in the violoncello, dated 1691, which is in the Istituto Musicale of Florence; it is of very large size, and the workmanship is absolutely perfect. A great many of the violoncellos dated between 1698 and 1709 have the backs made of poplar-wood. A very beautiful violoncello which was in Madrid, dated 1725, was more arched than that of Franchomme; the wood was pine of excellent quality, the sides of finely figured wood; the brilliant red varnish, on an amber golden ground, was very delicate and transparent; the whole instrument was in perfect preservation. Stradivari's double-basses are rare; Dragonetti had one; Count Ludovico Melzi had another, a very fine specimen; it was on a broad pattern, very much arched; the lower corners of the middle bouts are rounded off, apparently to avoid injury. Two things strike one about the work of Stradivari—the extraordinary number of instruments that he made and their great excellence; it is said that there are no less than a thousand of his violins, violas, and violoncellos; he lived to a great age, and worked incessantly all his life. In his time, viols were still being used in orchestras; he made many with six strings and with seven strings, also five-stringed viols with flat back, high sides, and arched bellies. Viols, bass-viols, violas da gamba are known with the backs made of poplar-wood. A viola d'amore, with the usual six gut strings and six wire strings, is dated 1716. A mandoline, dated 1700, which formerly belonged to J. B. Vuillaume, was remarkable for the finish of the workmanship and the beauty of the varnish; the head was most delicately carved. A harp is also known made by him. A guitar inscribed on the back of the peg-box, "Ants Stradivarius Cremonens F. 1680," was supposed to be the only one made by him; but the Paris Conservatoire claims to have another in the Collection there. In the same Collection is a beautiful fragment of the head of a viola da gamba and also a kit of large size, dated 1717, signed by Stradivari, which has a graceful scroll, the sound-holes

excellently cut, and varnish of wonderfully delicate and brilliant quality. A viola da gamba, "alla gobba" (*i.e.*, hunchbacked), made in 1684 for Countess Cristina Visconti, had the violoncello scroll and sound-holes; double-basses had long been made with violoncello sound-holes, but Stradivari was probably the first maker to effect this improvement in the viola da gamba. It is interesting to notice how, even in his lifetime, Stradivari's instruments travelled all over the world, his reputation was so great. On Sept. 8, 1682, Michele Monzi, a banker in Venice, sent him an order for a set of violins, tenors, and violoncellos; these instruments were afterwards sent as a present to James II., of England. In 1687 he made a set of instruments for the Spanish Court, inlaid with ivory purfling, and with beautiful scroll-work running round the sides and head. Some of these fine instruments, richly ornamented with small figures, flowers, fruit, arabesques, inlaid in ebony or ivory, executed with the greatest skill, are still in existence, as well as the tools which he used and the original tracings of his designs. In 1690 he finished making a "concerto"—viz., two violins, one small and one large tenor, and one violoncello, for the Grand Duke of Tuscany. One of the tenors is in Florence and is inscribed on the interior of the upper plate, "Prima 20 ottobre 1690 per S. A. da Fiorenza." In 1707 he made six violins, two tenors, and one violoncello for the private orchestra of Archduke Charles of Austria. In 1715 he made twelve violins for the private orchestra of the King of Poland (Elector of Saxony). The instruments, relatively few in number, made by Stradivari between 1730-37 vary a good deal in character; some are very fine and of beautifully finished work, but others do not attain the same perfection; they are more arched, resulting in a less brilliant tone, the delicacy and finish of the work has changed, the scroll is heavier, the varnish is sometimes a brown colour, like that used by his sons for their instruments; there is no doubt that, after his death, much of his unfinished work was completed by his sons or by his pupil, Carlo Bergonzi, labels being used with Stradivari's name on them. Instruments that were made simply under his direction are inscribed "sub disciplinâ Stradiuarii," in very small

type. Many of his pupils became celebrated makers, such as Carlo Bergonzi, Alessandro Gagliano, Lorenzo and Giambattista Guadagnini, &c. Stradivari had married, July 4, 1667, Francesca Ferraboschi (b. 1640, the widow of Giovanni Giacomo Capra); she died May 25, 1698. She had six children, of whom four were sons: Francesco, b. Feb. 6, 1670, d. six days later; Francesco, b. Feb. 1, 1671, he worked with his father and d. May 11, 1743; Alessandro, b. May 25, 1677, he became a priest and d. Jan. 26, 1732; Omobono, b. Nov. 14, 1679, he worked with his father and d. July 8, 1742. On June 3, 1680, Stradivari purchased from the Brothers Picenardi, for about £280, the house formerly known as 2, piazza San Domenico, now as 1, piazza Roma; it was there that all his famous work was done. He married his second wife on August 24, 1699, Antonia Zambelli (b. June 11, 1664, d. March 3, 1737), she had five children, of whom four were sons: Gio. Battista Giuseppe, b. Nov. 6, 1701, d. eight months later; Gio. Battista Martino, b. Nov. 11, 1703, d. Nov. 1, 1727; Giuseppe, b. Oct. 27, 1704, became a priest and d. Nov. 29, 1781; Paolo, b. Jan. 26, 1708, d. Oct. 19, 1776. Stradivari is described as a tall thin man, incessantly working, in his white leather apron and his white cap; he made a great deal of money, for in his time "ricco come Stradivari" (rich as Stradivari) was quite a proverb in Cremona.

Stradivari, Francesco, son of Antonio Stradivari; b. Feb. 1, 1671, Cremona; d. May 11, 1743. Was a pupil of his father and worked in his workshop until Antonio's death; he then continued to work with his brother Omobono. He made several violins and violas, in which he placed his own label, from about 1725 to 1740; his work shows the excellent school in which he had been trained, and has genuine merit, but is much inferior to that of his father. The varnish is very beautiful, though quite different to that of Antonio, it is of brownish hue; the scroll is heavy, the work not very carefully finished, but the tone rich and penetrating. Label: "Franciscus Stradivarius Cremonensis filius Antonii faciebat, anno 1742."

Stradivari, Omobono, son of Antonio; b. Nov. 14, 1679; d. July 8, 1742. He worked with his brother Francesco in his father's workshop; the label they used was inscribed "sotto la disciplina d'A. Stradivarius, Cremona." But he made few new instruments, and chiefly occupied himself in repairing old ones. Label: "Omobonus Stradiarius filius Antonii Cremonæ fecit, anno 1740."

Straub. Two labels are known, the one: "Simon Straub von Friedenweiller, 1706," in a viola bastarda of light and delicate workmanship; the other: "Mathias Straub zu Fridenwiller auf dem Schwartzwald, anno 17—."

Straube (Staub). A maker in Berlin about 1770-75. His instruments are seldom seen, but they are of good workmanship, made on the Cremona pattern, with amber-coloured varnish. He was an excellent repairer of old instruments.

Strauss, Joseph. A maker in Neustadt about 1745-50.

Strnad, Caspar, b. in Bohemia about 1750. He settled in Prague and worked there, 1781-95. His violins and violoncellos show good work, the sound-holes are generally small and well-cut, the varnish a yellow-chestnut colour; his guitars also were much liked. Label: "Caspar Strnad fecit Pragæ, anno 1789."

Strobl, Johann. A maker in Hallein in the 18th century.

Strong, John. A viol of his, of peculiar shape, with double purfling, was exhibited in the South Kensington Museum in 1872. The old head and neck had been replaced by the work of one of the Banks, of Salisbury. Label: "John Strong, Somerset, 16—."

Sturge, H. It is doubtful if he ever made new instruments, but he certainly repaired old ones; in 1811 he was living in Bristol, but in 1853 was settled in Huddersfield.

Sulot, Nicolas. A maker in Dijon, 1825-40. In 1839 he took out a patent for an "echo" violin, made with three plates instead of two.

Sursano (Sorsano), Spiritus. A maker in Cuneo about 1714-35; the little of his work that is known, is very inferior. Label: "Spiritus Sorsano fecit Cunei, 1734."

T

Tachinardi. A maker in Cremona in 1690.

Tadolini. A maker in Modena in the 19th century. See "Fiorini Raffaele."

Tanegia, Carlo Antonio. Was working in Milan about 1725-30. Label: "Carolus Antonius Tanegia fecit in Via Lata, Mediolani, anno 1730."

Tanigardi (Taningard), Georgio. Was working in Rome about 1735. Labels: "Georgius Tanigardus fecit Romæ, anno 1735," and "Georgio Tanigardi fecit Romæ, 17—."

Targhetta. A maker of guitars and other instruments in Brescia towards the close of the 16th century.

Tarr, William. A maker in Manchester, said to have made very good double-basses about 1829-55, when he gave up violin making to become a photographer.

Tassini, Bartolommeo. A maker in Venice in 1754. His instruments, similar to those of Testore, show fairly good work. Label: "Opus Bartholomei Tassini Venetia, 1754."

Taylor, b. about 1750. Worked in London, in Princes Street, Drury Lane; was said to be a pupil of Panormo. He made good instruments, principally double-basses, and was clever at repairing old instruments.

Techler (Tecchler), David, b. 1666. Lived first at Salzburg, then went to Venice, but owing to the ill-treatment he received from the makers there, left Venice and finally settled in Rome about 1705; he is said to have stopped at Cremona on his way there. Some of his work is very German in character, but instruments dated from Rome are generally of fine workmanship, and follow the Italian pattern very closely. His violoncellos are especially good; made of excellent wood, on a large pattern, much arched, but the thicknesses are often inaccurate; the sound-holes are large, they vary, sometimes being widely opened, sometimes not; the varnish, of good quality, is generally reddish-yellow, sometimes yellow-brown in colour; the tone is very powerful, the work beautifully finished; one was sold at an auction for £50. His double-basses also show good work and have a sonorous tone. A violin of highly finished workmanship

was made of beautiful wood and had a very pure and sweet tone. Labels: "David Tecchler Liutaro fecit Romæ, anno 1703," a similar one is dated 1706: "David Tecchler fecit Romæ, 1733," and "David Techler fecit, an. Dni. 1743, ætatis suæ, 77."

Tedesco (Todesco), Leopoldo, b. 1625. Was a pupil of Nicola Amati in Cremona, 1653-54. Afterwards worked in Rome; a violin dated from there in 1658 is made on the Amati pattern, and has good varnish, but the work is not highly finished.

Teoditi (Teoditti), Giovanni. A maker in Rome in the 17th century.

Ternyanini, Pietro. Working in Modena, 1755.

Testator, "Il Vecchio." Is said to have lived in Milan about 1520, and to have been one of the first to modify the viol into the violin shape; but there is absolutely no evidence of this.

Testore, Carlo Antonio, eldest son of Carlo Giuseppe Testore, from whom he learnt his trade. Worked in Milan, in the Contrada Larga, at the sign of the Eagle (dell' aquila), about 1735-65; according to one label was associated with his son Giovanni in 1764. His violins are made on the Guarneri pattern, of excellent wood, though not finely figured; the varnish is golden-yellow in colour, the workmanship is good. His violoncellos and altos are especially fine instruments; the varnish, rather thick, is generally brown in colour. Labels: "Carlo Antonio Testore figlio maggiore del fù Carlo Giuseppe in Contrada larga al segno dell' aquila, Milano, 1741"; another label is dated 1736: "Carlo Antonio e Giovanni padre e figlio Testori, il qual Carlo e figlio maggiore del fù Carlo Giuseppe Testore, abitanti in Contrada larga al segno dell' aquila, Milano, 1764."

Testore, Carlo Giuseppe, b. at Novara; settled at Milan about 1687, and worked there till about 1720. He was a pupil of Giovanni Grancino, for whose work his instruments are often mistaken. He was the best workman in this family, but did not make many instruments. His violins, of excellent wood, show good strong work, but not highly finished, and are plain in appearance. The pattern varies; it is moderately

arched; the varnish is dry and of a brownish-yellow colour; the tone is good, sometimes very powerful and penetrating. For his violoncellos he generally used pear-tree wood for the backs and very fine wood for the bellies; the tone was very powerful. When the well-known Lindley "Grancino" violoncello was repaired in 1884, the removal of the Cremona label exposed the original label in good preservation, as follows: "Carlo Giuseppe Testore allievo di Gio. Grancino in Contrada Larga di Milano, 1690." A double-bass of his was played on by the celebrated Bottesini at concerts; it had a splendid tone. Label: "Carlo Giuseppe Testore in Contrada larga di Milano al segno dell' aquila, 1700." He had two sons, Carlo Antonio and Paolo Antonio, both violin makers.

Testore, Giovanni, son of Carlo Antonio Testore, *q.v.*

Testore, Paolo Antonio, second son of Carlo Giuseppe Testore and the last maker of this name. First worked with his brother, Carlo Antonio, but separated from him about 1710, and continued working alone till about 1760. He made a great many instruments, but did not do such good work as his father; the varnish is lighter, a yellow colour, and of inferior quality. Few of his violins are known, they are not much arched, without purfling, and follow the Guarneri pattern. He made many good lutes and guitars, the latter, especially, being some of the most beautiful known. Labels: "Paolo Antonio Testore, Milan, 17—," and "Paolo Antonio Testore figlio di Carlo Giuseppe Testore in Contrada larga di Milano al segno dell' aquila, 1759."

Tetzner. See "Kühlewein."

Theress. See "Charles."

Thériot, J. B. A maker in Paris in 1783.

Thibout, Aimé Justin, b. Feb., 1808. He worked till 1862 at Caen.

Thibout, Albert, son of Gabriel Adolphe Thibout; b. April 27, 1839; d. Dec. 25, 1865. A maker in Paris, who succeeded his uncle, Gabriel Eugène, as "luthier de l'Opéra," and was succeeded in his turn by the Brothers Gand.

Thibout, Gabriel Adolphe, son of Jacques Pierre Thibout; b. 1804, at Paris; d. there, June 14, 1858. He assisted his father a long time and finally took the direction of the business in 1838. His instruments are good, though the

work is not equal to his father's; the backs are generally of one piece, the varnish a red-brown colour. His son Albert was also a maker.

Thibout, Gabriel Eugène, son of Jacques Pierre Thibout; b. June 11, 1825, at Paris. Succeeded his brother, Gabriel Adolphe, as "luthier de l'Opéra" in Paris. In October, 1861, left Paris and settled in Boulogne-sur-Mer.

Thibout, Jacques Pierre, b. Sept. 16, 1777, at Caen; d. Dec. 4, 1856, at Saint-Mandé, near Paris. First worked at Caen, then, in 1796, under Koliker at Paris; was married in 1800, and in 1807 established himself at 24, rue Montmartre, after 1810 moving to 8, rue Rameau. He was a remarkable maker and his instruments are much liked; his violins soon came into notice, for by a certain treatment of the sides he gained an improvement in the pattern which produced an excellent quality of tone. The price varied from £10 to £14, relatively high for that period, but greatly below their present value. The workmanship and varnish were so beautiful that his instruments will bear comparison with the best Italian work; two magnificent violins of his show peculiar richness of colouring in the varnish—a red on an amber ground. He was awarded a silver medal, 1827; a silver medal, 1844; and a first class medal at the Paris Exhibition in 1855 for an excellent violoncello. Label: "Nouveau procédé approuvé par l'Institut. Thibout, luthier du roi, rue Rameau, no. 8, à Paris, 1825."

Thibouville-Lamy, Jérôme. A little before 1867 he became sole proprietor of the various factories at Mirecourt; he gradually substituted mechanical for manual labour, and while increasing the number of instruments made, at the same time reduced their price, so that at last he was able to exhibit at Vienna, in 1873, his famous violins at 4s., 8s., and 16s. each. By 1887, 35,000 instruments had been made by this firm. He was awarded a medal, Vienna, 1873; medal of honour, Santiago, 1875; prize medal, Philadelphia, 1876; and gold medal, London, 1885. He was made Chevalier of the Legion of Honour, April 10, 1877, and Officier, Jan. 15, 1892.

Thin, Mathias and Georg. Makers of good instruments in Vienna in the 18th century.

Thiphanon. See "Tiphanon."

Thir, Johann Georg. Was working in Vienna in 1791. A violoncello of good work, made on a large pattern, had dark yellow-brown varnish. Label: "Johannes Georgius Thir fecit Viennæ, anno 1791."

Thomassin. Worked under Clément at Paris, rue des Bons-Enfants, was a clever workman and made good violins. He signed them with his name about 1825-45.

Thompson (Thomson), Robert. A maker in London, at the sign of the "Bass-Violin," in St. Paul's Churchyard, about 1749-64. His instruments were made on the Stainer pattern. He was succeeded by his sons, Charles and Samuel, who worked about 1775-85. Labels: "Robert Thompson att the Bass-Violin in Paul's ally, St. Paul's Churchyard, London, 1749," and "Made by Thompson and Son at the Bass-Violin, the west end of St. Paul's Churchyard, London, 1764." The printed label (two were dated 1775 and 1785) is, "Made and sold by Chas. and Sam^l. Thompson in St. Paul's Churchyard." In the musical directory of 1794 were also mentioned Samuel and Peter Thompson, instrument makers in St. Paul's Churchyard.

Thorowgood, Henry. A maker in London in the 18th century. Printed label: "Made and sold by Henry Thorowgood at the Violin and Guitar under the North Piazza of the Royal Exchange, 17—, London."

Thumhardt is mentioned as working in Munich and Straubing in the 18th century. His work was similar to that of Buchstadter.

Tieffenbrücker (Tiefembrucker), Leonardo. A maker of beautiful lutes. He was a member of the family better known by their Italian name of Duiffoprugcar, and worked in the 16th century. He may possibly have been a son of Gaspard Duiffoprugcar.

Tieffenbrücker, Magnus. See "Dieffopruchar."

Tieffenbrücker (Tiefembrucker), Vendelino Venere. Is supposed to have been a son of Leonardo Tieffenbrücker, according to the inscriptions found in some of his lutes. Worked from about 1572 to 1611; his lutes were celebrated. An ivory lute was inscribed "Vendelio Venere Padova, 1572"; a lute in the Modena Museum, Vienna, was labelled "In Padova Vvendelino Venere de Leonardo Tiefembrucker, 1582"; an arch-lute in the Collection of the Gesellschaft der Musikfreunde, Vienna,

similarly inscribed, was dated 1587; it was repaired by Martin Stoss in 1832. A lute in the Vienna Hof-Museum was dated 1595. One of the finest lutes existing is inscribed "Vendelio Venere in Padova, 1600." Two instruments in the Modena Museum, Vienna, are inscribed, the one "In Padua Vendelinus Tieffenbrücker," the other "In Padova Vvendelio Venere, 1611." A unique instrument, a "lyra da gamba" mounted with sixteen strings and fifteen sympathetic strings, is signed: "In Padua Vendelinus Tieffenbrücker," and has a label probably written by the maker himself: "Vendelinus Tieffenbrücker f. in Padoua."

Tielke, Joachim. One of a family of makers who lived in Hamburg from about 1539 to 1701. He was celebrated for the lutes, theorbos, guitars, and especially the viols of all kinds which he made, of very fine tone, ornamented with the richest and most varied inlaid work; one violin of his is also mentioned. The following instruments, given in their chronological order, are known: a lute in the Paris Conservatoire Collection; a lute known as a chiterna, with the label: "Joachim Tielke in Hamburg, 1539," in the South Kensington Museum, London, which is inlaid with designs in tortoiseshell, encircling mythological deities in ivory, richly ornamented with precious stones. A guitar dated 1592, a marvel of richness of design and beautiful workmanship, is in wonderful preservation; a bass-viol, dated 1669, was exhibited in Paris in 1878; a violin, dated 1670, mentioned by Fétis; a guitar inscribed on the back "Joachim Tielke, Hamburg, 1676"; a very beautiful viola di bordone belonging to the Gesellschaft der Musikfreunde, Vienna, was labelled, "Joachim Tielke in Hamburg fecit, anno 1686"; and a viola da gamba, dated 1701, entirely inlaid with ivory, with the edges, head, and pegs all in ivory, the tail-piece also charmingly designed in ivory.

Tilley, Thomas. A maker in London about 1774.

Tiphanon (Thiphanon), Jean François Worked in Paris, in rue St.-Thomas du-Louvre, from 1775 to 1800. Label: "Tiphanon, rue St.-Thomas du-Louvre, à Paris, 1780."

Tirler, Carlo. A maker in Bologna in the 18th century.

Tobin, Richard. A maker in London from about 1790 to 1840. Was a pupil of Perry of Dublin. He did a good

deal of work for John Betts. He was an excellent workman, and cut most beautiful heads or scrolls to his instruments; he usually followed the Stradivari or Guarneri patterns. The tone of his instruments is good, and they are much liked in England. He died in great poverty in Shoreditch. A son of his was also a maker.

Todesco. See "Tedesco."

Todini, Michele, b. in Saluzzo about 1625. He lived in Rome, where, in 1676, he published his "*Dichiarazione della galleria armonica eretta in Roma.*" He made a few violins, but is chiefly known as the maker of very ingenious mechanical musical instruments. He has been also called the inventor of the double-bass, but there is apparently nothing to support this assertion.

Tolbecque, Auguste, son of Auguste Joseph Tolbecque; was born March 30, 1830, Paris. He was a distinguished violoncellist, but also worked at violin making under Rambaux, in Paris. He made a small number of new instruments, and was extremely clever at restoring old ones; he collected some fine instruments, which he sold to the Brussels Conservatoire in 1879. In 1858 he settled in Niort, Deux-Sèvres. Label: *Ate. Tolbecque fils fecit Patigi, anno 1851.*"

Tononi, Antonio. A member of the family of makers in Bologna in the 17th century.

Tononi, Carlo, son of Felice. First worked in Bologna, then settled in Venice. His instruments vary a good deal; they are generally of a large pattern, not so highly arched as those of his brother Giovanni, and show beautiful workmanship; his varnish, somewhat similar to that of Santo Serafino, is a yellow-brown colour. A pocket violin, with beautiful inlaid work, was exhibited at Milan, 1881, its label was: "*Carolo Tononus fecit Bononiæ in Platea Castæionis, anno Domini 1698.*" In a violin in the Collection of the Lyceo filarmonico, Bologna, is the label: "*Carolus Tononi fecit Bononiæ, anno 1717.*" Another label is: "*Carolus Tononi Bonon. fecit Venetiis sub titulo S. Cecilie, anno 1739.*" He often branded his monogram near the button of the tailpiece.

Tononi, Felice. A maker in Bologna about 1670-90. He worked in association with his son Giovanni; their violoncellos have a great reputation in Italy, and are beautiful instruments, of fine tone and carefully finished work-

manship; the varnish is a yellow-brown colour. Labels: "*Tononi di Bologna fecit, anno 1670,*" and "*Tononi di Bologna fece, anno 168—.*"

Tononi, Giovanni, son of Felice. Worked in Bologna till about 1705. Very few instruments of his are to be found; he followed, and at the same time enlarged the pattern of Nicola Amati; his work is superior to that of his father. His violins are slightly arched and have varnish of a beautiful yellow colour; the tone is very fine. A violoncello had the following label: "*Joannes de Tononis fecit Bononiæ in Platea Paviglionis, anno 17—.*" Other labels are "*Joannes Tononus fecit Bononiæ in Platea Pavaglionis, anno Domini, 1690,*" and "*Joannes de Tononis fecit Bononiæ, anno 17—.*"

Toppini, Angelo de. A maker in Rome about 1720-40. His instruments, which are rarely seen, are similar to those of Techler, but are more arched; the varnish is a golden-yellow colour, and the sound-holes are cut large. Label: "*Angelus de Toppinis fecit Romæ, anno Dni. 1740.*"

Torelli. A maker in Verona about 1625.

Toring (Torrington). Was a maker and repairer of violins in London about 1800.

Tortobello, Francesco. A maker in Rome in 1680, who followed the Maggini pattern.

Touly, Claude. In a five-stringed viol, with the upper and lower plates both arched, and with yellow varnish, was the printed label: "*Par Claude Touly à Luneville, 1752.*"

Touly, Jean. A maker in Nancy about 1730-47. Label: "*Fait par moy Jean Touly, à Nancy, 1747.*"

Tourte, François ("le jeune"), b. 1747, Paris; d. there, April, 1835. Was a younger brother of Xaver Tourte. For eight years worked as a watchmaker, and thus gained sureness and delicacy of touch; he was not educated, and never even learnt to read and to write. He settled at 10, Quai de l'Ecole, and began to make bows; for his first experiments he used the staves of old sugar hogsheads from Brazil, but afterwards always selected fine Pernambuco wood of perfectly straight grain, strong and elastic, without excessive weight. By subjecting this in a state of flexion to a moderate amount of heat for some time, he obtained a permanent and regular bend; to do this without making the exterior brittle is always the great

difficulty of bow makers. He was able to definitely settle the correct length and curvature of the stick, the gradual tapering towards the point, and also invented a method of spreading the hairs of the bow and fixing them on the face of the nut by means of a moveable band of metal, fitting on a slide of mother-o'-pearl. In fact, he practically invented the modern bow, and has well been called the "Stradivari" of the bow, for his skill has never been equalled. Most of his great work was done after 1775. Viotti, who arrived in Paris in 1782, is said to have suggested many of the improvements that were required from a violinist's point of view. He worked until he was eighty-five, when failing eyesight necessitated a rest. He himself charged 12 louis d'or (about £10) for the bows mounted in gold, and 3½ louis d'or (nearly £3) for those mounted in silver, but they now fetch from £20 each; for Tourte's bows are always preferred to any others by violinists, and as yet show no signs of wear. Violoncello bows are rarer; at a sale in Paris, Feb. 5, 1887, one was sold to Messrs. Hill and Son for £44. Several of his bows are in the Paris Conservatoire Collection, they are never marked; only two are known with small engraved labels: "Cet archet a été fait par Tourte en 1824, âgé de soixante-dix-sept ans." His bows were so closely imitated by other makers that it is not easy always to distinguish between the original and the copy.

Tourte, le Père. Settled in Paris about 1740. Was a clever bow maker; his work showed great improvement on that of his predecessors; he used lighter wood and proportioned his bow more accurately, giving it the backward bend indispensable to its elasticity. He invented the nut worked by a propelling and withdrawing screw, the nut and head of the screw were generally of ivory. The bows are elegantly fluted for half or the whole of the length, the head is lighter and more elegant. He had two sons, Xaver and the celebrated François.

Tourte, Xaver (l'aîné), eldest son of Tourte père. Worked with him for

some time and finally succeeded to his business. Although inferior to his father as a workman, he made some excellent bows. It is said that he was in partnership with François, the latter making the sticks and Xaver the nuts and fittings; but they quarrelled and separated, each one continuing to work alone. Xaver reproduced as much as possible the improvements made by his brother in the bow.

Trapani, Raffaele. A maker in Naples about 1810. His workmanship is good and original in character; his violins are on a large pattern, with prominent edges, and heavy purfling; the scroll is heavy and of the Brescian type; the varnish is rather thick and of a red-brown colour. Label: "Raffaele Trapani, Napoli, No. —."

Trévilot, Claude. A maker in Mirecourt about 1698.

Trinelli, Giovanni. An Italian maker.

Trunco. Worked in Cremona in 1660.

Truska, Simon Joseph, b. April 5, 1734, Raudnitz, Bohemia; d. Jan. 14, 1809, Strahow Monastery. Entered Strahow Monastery, Dec. 8, 1758, taking the vows, Jan. 1, 1761. Became proficient as a musician and composer, and then began to construct instruments, making violins, altos, violas d'amore, and bass-viol.

Tubbs, James. A maker of excellent bows, who lives in Wardour Street, London. His father and grandfather were also bow makers, their work being very similar to that of Dodd. James Tubbs' bows are made on scientific principles, and are of elegant appearance; they are much liked by players for their lightness and good balance, and rank among the best made.

Turner, William. Was working in London in 1650. In a viola di bordone, or baryton, of beautiful workmanship, and made of splendid wood, is the label: "William Turner, at ye hand and crown in gravelle lane neere Aldgate, London, 1650."

Tywersus. Was maker to the Prince of Lorraine at the beginning of the 16th century; his instruments are very similar to those of Andrea Amati. Nicolas Renault was a pupil of his.

U.

Ugar, Crescenzo. A maker in Rome in 1790. His work is German in character, he used brown varnish.

Ungarini, Antonio. Was working in Fabriano in 1762.

Unverdorben, Marx. A lute maker in Venice, probably about 1400-50. A lute of highly finished workmanship, found in the Collection of instruments at Castle Eisenberg, Bohemia, was inscribed: "Marx Unverdorben a Venetia."

Urquhart, Thomas. A maker in London about 1650-80; he was probably a

Scotchman. His work resembles that of Jacob Rayman, with whom he may have worked, and shows great merit for the period at which he lived. His violins are of two sizes, some on a small, others on a large pattern, very arched, the corners not very prominent, the purfling narrow and placed close to the edge; the oil varnish, of a yellowish-brown or sometimes red colour, is of excellent quality, and is similar to Italian varnish; the tone is clear and silvery. His violins and violas are rare, and no violoncello of his has been seen.

V.

Vaillant (Vaillot, or Vaillaut), François. A maker in Paris, who, according to his labels, was living in the rue de la Juiverie, 1736-38, and according to the old almanacs in rue N.-D.-de-bonne-nouvelle, 1775-83. His instruments show good workmanship, but the varnish is poor. Label: "François Vaillant, rue de la Juiverie à Paris, 1738."

Valentine, William. A maker in London, who died about 1877. He made some good double-basses.

Valler. A maker in Marseilles in 1683.

Vandelli, Giovanni. Was working in Modena, 1796-1839. His violins are fairly well made.

Vanderlist. A maker in Paris, living in rue des Vieux-Augustins, 1788-89. Is said to have copied the work of Guadagnini, both in pattern and varnish, with great skill. He branded his name on his instruments. Label: "Luthier, rue des Vieux-Augustins, près de l'égout de la rue Montmartre, Paris."

Van der Slagmeulen. See "Slagheulen."

Varotti, Giovanni. A maker in Bologna in 1813.

Varquain. A maker in Paris, rue de Bussy, about 1742.

Vauchel, Joseph. A maker in Damm about 1840; before that date he was appointed Court Maker to the Grand Duke of Tuscany. He exhibited two violins at Munich in 1854, which had a fine tone, and was awarded the medal of honour. Hörlein was a pupil of his.

Venere, Vendelino. See "Tieffenbrücker."

Venzi, Andrea. A maker in Florence in 1636.

Verbruggen, Theodor. Is known as one of the makers in Antwerp in 1641, by a double-bass which he made for use in the Cathedral.

Verini, Andrea. Was working in 1884.

Verle, Francesco. A maker in Padua about 1590. Label: "In Padova Francesco Verle."

Vermesch, le Père. Worked at Beaumont-sur-Oise in 1781. A violin, very arched, badly proportioned, with pale yellow varnish, had the written label: "Fait par le Père Vermesch, rel. minime, à Beaumont-sur-Oise, 1781."

Véron, Antoine. A maker in Paris in 1740, in the rue de la Juiverie, according to the label in a five-stringed viol in the Paris Conservatoire Collection.

Véron, Pierre André. A maker in Paris about 1720-50. His violins show good work; he followed the pattern of the Italian makers.

Vetrini, Battista. Worked in Brescia about 1629. His instruments are on rather a small pattern, the wood is excellent, and the yellow varnish of fine quality.

Vetter, Jean Christophe. Was working in Strasburg in 1744, according to the following label, found in a double-bass which was repaired by Marc Snoeck: "Jean Christophe Vetter, Strasbourg, 1744."

- Viard, Nicolas.** Was working in Versailles about 1790. Label: "Fait par Nicolas Viard à Versailles, 1790."
- Vibert, J. B.** A maker in Paris, 1775-83, in rue de Seine.
- Vibrecht, Gysbert.** A maker in Amsterdam about 1700-10.
- Villaume et Giron.** In a violin of fairly good workmanship was the printed label: "Villaume et Giron, Troyes, 170—."
- Vimercati, Gaspere.** A maker in Milan in the 17th century. In a mandoline of beautiful workmanship was the label: "Gaspere Vimercati nella contrada della Dogana di Milano."
- Vimercati, Pietro.** A maker in Brescia in the 17th century. Is thought to have been a pupil of Carlo Tononi in Venice. His instruments are much arched, he followed the Maggini pattern.
- Vinaccia, Antonio.** The head of a family of makers. He worked in Naples about 1766-74. He made a few violins, on the pattern of Gagliano, but also made excellent mandolines; some of these are in the Museo Spagnuolo (Palazzo degli Studi), Naples, and have the backs beautifully inlaid with ivory, mother-o'-pearl, and tortoiseshell. Label: "Antonius Vinaccia, Napoli in Via Constantini, a. 1766." A similar label is dated 1774. His two sons, Gennaro and Gaetano, were also makers.
- Vinaccia, Domenico.** A maker of mandolines in Naples in 1780.
- Vinaccia, Gaetano and Gennaro, sons of Antonio.** Makers of mandolines and guitars in Naples about 1776. In a mandoline, beautifully inlaid with tortoiseshell, mother-o'-pearl, and ivory, was the label: "Januarius Vinaccio fecit Neapoli in rua Catalana, a. Domini 1776."
- Vinaccia, Giovanni and Vincenzo, sons of Gennaro.** Worked in Naples about 1765-85, making excellent mandolines and guitars. Labels: "Joannes Vinaccio filius Januarii fecit Neapoli alla strada della rua Catalana, A.D. 1770," and "Vincentius Vinaccio filius Januarii fecit Neapoli alla rua Catalana, A.D. 1775"; "Vincentius Vinaccio fecit, Neapoli, Sito nella Calata de Spitalletto, A.D. 1785."
- Vinaccia, Pasquale, son of Gaetano;** b. July 20, 1806, Naples; d. 1881. Was a maker of excellent mandolines, and was appointed maker to the Queen of Italy. Was the inventor of steel wire strings instead of the gut ones formerly used. Belisario, the celebrated mandoline player of Naples, always used his instruments.
- Vinatte, André.** A maker of viols in Lyons in 1568. He was a Protestant, and was murdered in the St. Bartholomew Massacre of Lyons in 1572.
- Vincenzi, Luigi.** A maker in Carpi in 1775.
- Viorillo, Giovanni.** A maker in Ferrara, 1780. Followed the Stainer pattern.
- Vir, Hieronimo di.** A maker in Bresca, Silesia. Label: "Hieronimo di Vir in Bresca."
- Virchi, Benedetto, b. 1520.** A maker of viols in Brescia.
- Virchi, Girolamo, b. 1523.** A maker of lutes and other instruments in Brescia.
- Vitor, de.** A maker in Brescia in 1740. His instruments are similar in appearance to those of Maggini; they are on a large pattern and of fine workmanship.
- Vitus de Angelis.** A maker in Bologna in 1609.
- Vivoli, Giovanni.** Was working in Florence in 1642.
- Voboam.** A family of makers of guitars and mandolines in Paris about 1673 to 1730. In 1770 an allusion is made to an excellent guitar made in 1675 by the "celebrated" Voboam. A guitar dated "d'Alexandre le jeune, 1673," was most probably made by a member of the family. Another guitar is dated 1676, and two beautiful guitars made by Jean Voboam, dated 1676 and 1687, belonged, it is said, to Mdle. de Nantes, daughter of Louis XIV. A mandoline dated 1682 is in the Musée Cluny. A guitar inlaid with ivory is dated 1688, another is dated 1699. A guitar, in the shape of a tortoise, with the body made of tortoiseshell and the head, feet, and tail of coloured enamel, is in the Paris Conservatoire Collection; it is dated 1693. A bass-viol, inscribed "Voboam, 1730," is in the Collection of the Conservatoire des Arts et Métiers.
- Voel, E.** A maker in Mayence about 1840. His instruments follow the Stradivari more than the German pattern; the sound-holes are large, the varnish a red-brown colour, the head is well cut, the general workmanship good.
- Vogel, Wolfgang, d. Feb. 17, 1650, at Nuremberg,** where he made instruments which were much liked.
- Vogler, Johann Georg.** Was working in Würzburg in 1749. Label: "Johann Georg Vogler, Lauten und Geigenmacher in Würzburg, 17—." His son

was the celebrated Abbé Georg Joseph Vogler.

Vogt. A maker of good instruments in Vienna, in the Spiegel-Gasse.

Voigt, Martin. Was working in Hamburg in 1726. His work is similar to that of Tielke. A bass-viol, the back inlaid in ivory, having Apollo, Venus, Mercury, and Diana represented, was dated Hamburg, 1726, and was exhibited at the South Kensington Museum, London, 1872.

Voirin, François Nicolas, b. Oct. 1, 1833, at Mirecourt; d. June 4, 1885, at Paris. After working at Mirecourt, he went to Paris in 1855, and for fifteen years made bows for J. B. Vuillaume; he obtained as "collaborateur" a "mention honorable" at the 1867 Paris Exhibition. He separated from Vuillaume in 1870 and established himself at 3, rue du Bouloi, where he worked till his death. He had great ability as a bow maker; he followed the Tourte pattern, but made the head of his bow less square; his workmanship shows wonderful finish and elegance. He was awarded a silver medal at the Paris Exhibition in 1878, the only prize given to bow-making; and some of his bows exhibited after his death at the Antwerp Exhibition were awarded a gold medal. He branded his bows with "F. N. Voirin, à Paris"; to this was added, on those bows exhibited at Paris, 1878, "Exposition, 1878." Bows sold by Madame Voirin since her husband's death have also been branded in the same way.

Vuillaume, Claude, b. 1772, Mirecourt; d. 1834. He is the first member known of this family of violin makers, and made cheap instruments, branding them with his name only. He married Anne Leclerc (b. 1767) and had four sons, all makers: Jean Baptiste, Nicolas, Nicolas François, and Claude François. They all learnt their trade under him, and the instruments they made at that time were branded "Au roi David, Paris."

Vuillaume, Claude François, fourth son of Claude Vuillaume; b. March, 1807, Mirecourt. First worked at violin making under his father, but later became an organ-builder. His son, Sébastien, was also a maker.

Vuillaume, Jean, b. 1700; d. 1740. A maker in Mirecourt. Is said to have been a pupil of Stradivari, but his work shows no sign of it. A violin known is of very ordinary workmanship; the way in which it is arched is

similar to Maggini instruments; the sound-holes are badly cut, the edges are too thin, the purfling painted, and a little design in black runs round the body; the scroll is carved, the varnish is yellow in colour; inside is the label: "Fait par moy, Jean Vuillaume à Mirecourt, 1738." Although the Parisian family of makers may have descended from Jean, the connection has not yet been traced.

Vuillaume, Jean Baptiste, eldest son of Claude Vuillaume, b. Oct. 7, 1798, at Mirecourt; d. Feb. 19, 1875, at Paris. In 1817 was employed by Fr. Chanut to make violins on his newly-invented pattern. Went to Paris, 1818, and was a pupil of Georges Chanut for two years. In 1821 he entered the organ factory of Lété and soon became a partner; "Lété et Vuillaume" settled in rue Croix-des-petit-Champs in 1825. They separated in 1828, and Vuillaume started his business at No. 46 in the same street, where he remained for nearly thirty-five years, moving to 3, rue Demours, in 1860. He tried at first to sell his own new instruments; but finding that the demand was all for Stradivari, Guarneri, and Amati instruments, he changed his methods, and one day produced a splendid Stradivari violin, signed by the great master and having a fine tone, for the sum of £12! Orders at once flowed in and Vuillaume's fortune was made. His clever copies of Stradivari violoncellos originally sold for £20, but all his fine instruments have now increased in value four-fold. In 1828, having seen and studied a bass-viol of Duiffoprugcar, he began to make instruments in the same style, with beautiful inlaid work and heads quaintly carved. The wood used was of the finest quality, obtained from Switzerland and the Tyrol, and the varnish, especially on the instruments made after 1859, was extremely beautiful, no doubt a result of the care and time he expended on the study of the Stradivari varnish. He was awarded: silver medals at Paris Exhibitions, 1827 and 1834; gold medals at Paris Exhibitions, 1839 and 1844; the only large "Council" medal at the London Exhibition in 1851; and the only large medal of honour at the Paris Exhibition, 1855. Vuillaume was also decorated with the Legion of Honour. At the very first exhibition of his instruments, in 1834, the jury's verdict on his copies of Stradivari and Amati was that not only in external

workmanship were they exact imitations, but that also the quality of tone was so perfect, even the most practised ear might be deceived. Vuillaume also made very fine bows; he had studied and accurately determined the proportions of those made by Tourte. He invented the fixed nut, which, firmly fixed to the stick, has inside another of brass to which the hair of the bow is attached, the hair, as usual, being tightened or loosened by the screw of the button. In 1834 he began to make bows in metal, and for ten years turned out 500 of them annually; they were originally sold, as were the wooden ones, for £1, and were very successful. He employed a large number of workmen, and at the time of his death nearly 3,000 instruments had been made in his workshop. He also invented, in 1851, the *octo-bass*, a three-stringed instrument, tuned four notes lower than the double-bass, to C, G, C; the *Contralto*, in 1855 (both an octo-bass and a contralto are to be seen in the Paris Conservatoire Collection); and the *pédal-sourdine*, or chin-mute (1867), a contrivance by which the player has only to press his chin on the tail-piece, instead of placing a mute on the bridge. Labels: "Jean Baptiste Vuillaume à Paris, rue Croix-des-petits-Champs"; "J. B. Vuillaume, no. 21, rue Croix-des-petits-Champs. No. 30, Paris, 1829"; and "Jean Baptiste Vuillaume à Paris, 3 rue Demours-Ternes, 1844." He married Mdlle. Adèle Guesnet, of Clermont (Oise). Vuillaume supplied Fétis with all the material for his work on Antonio Stradivari.

Vuillaume, Nicolas, second son of Claude Vuillaume; b. 1800; d. 1871. He first

lived at Mirecourt, but losing his wife in 1832, he left Mirecourt and went to Paris, where he worked with Jean Baptiste, his elder brother, for ten years. He returned to Mirecourt, starting a business there in 1842. His instruments are of ordinary workmanship; he exhibited in Paris, 1855, violins at low prices, called "violons stentor," and was awarded a bronze medal. His son, Antoine, died at the age of 21.

Vuillaume, Nicolas François, third son of Claude Vuillaume; b. May 13, 1802, Mirecourt; d. Jan. 16, 1876, Brabant. He worked with his brother, Jean Baptiste, in Paris, till 1828; and then went to Brussels. He made good instruments, of finished workmanship, with red varnish; an exact copy he made of the Stradivari violoncello belonging to Prof. Servais was very fine. Awards: silver medals, Brussels Exhibitions, 1835 and 1841; medals of first class, London Exhibition, 1851; Paris Exhibition, 1855; Dublin Exhibition, 1867; and Vienna Exhibition, 1873. The Belgian Government also made him a Chevalier de l'Ordre de Léopold.

Vuillaume, Sébastien, son of Claude François Vuillaume; b. 1835; d. Nov. 17, 1875, Paris. He founded a business in Paris at 17, Boulevard Bonne-Nouvelle, to which Audinot succeeded. He was the last maker of this family, and continued to make bows on the same pattern as Jean Baptiste Vuillaume, having in his possession the machine for cutting bows which J. B. V. had invented shortly before his death. Awards: bronze medal, Paris Exhibition, 1867; silver medal, Havre Exhibition, 1868.

W.

Wagner, Benedict. A maker of lutes and violins in Estwangen in 1769, according to a label found in a violin, much arched, with red varnish, of fair workmanship. Label: "Benedict Wagner hochfürstlichen Hof Lauten und Geigenmacher in Estwangen, anno 1769."

Wagner, Joseph. A maker in Constance in the 18th century.

Waldaner. Was working in Fussen in 1770.

Walmsley. See "Wamsley."

Walter, Jean. A maker in Paris about 1775 to 1800.

Wamsley, Peter. A maker in London about 1715-51. He had at one time a great reputation, especially for his violoncellos. He copied the Stainer pattern very closely, and also made a few imitations of Stradivari instruments; but in his attempts to obtain an Italian quality of tone he thinned the wood too much, making the tone sound hollow. His violoncellos with thicker wood have a fine tone; so have his

double-basses; the latter are rare and generally have red varnish. His work varies; some instruments are badly proportioned, with ugly straight sound-holes and brownish-yellow varnish; others are well made, with thick and brilliant red varnish; but those with dark brown varnish are to be preferred; they generally have ink-lines instead of purfling. He also made viols. In a violoncello was the label: "Made by Peter Wamsley at ye Golden Harp in Pickadilly, London, 1727"; a similar label was dated 1733. Other labels are: "Made by Peter Wamsley at the Harp and Hautboy in Pickadilly, 1735"; "Made by Peter Wamsley at the Harp and Hautboy in Pickadilly, London, 1737"; "Peter Wamsley, maker at the Harp and Hautboy in Picadilly, 17 London, 51."

Weaver, Samuel. Lived in London. Known by his printed label, "All sorts of musical instruments made and sold by Saml. Weaver on London Bridge." **Weickert.** A maker in Halle about 1800."

Weigert, Johann Blasius. Was working in Linz in 1721. A viola d'amore in the Collection of the Gesellschaft der Musikfreunde at Vienna is labelled: "Joann Blasius Weigert Lauten und Geigenmacher in Linz, 1721."

Weisz (Weiss), Jacob. A maker in Salzburg about 1733-61. Label: "Jacob Weisz Lauten und Geigenmacher in Salzburg, 1733."

Weisz, Johann Ambrosius. A maker of lutes in Basle in 1621. Label: "Johann Ambrosius Weisz in Basel, 1621."

Wenger, Gregor Ferdinand. A maker in Salzburg about 1750-60. Label: "Gregorius Ferdinand Wenger Lauten und Geigenmacher fecit Augustæ, 1750."

Wenger. A maker in Padua in 1622.

Wettenengel, Gustav Adolph. A maker in Neukirchen, Saxony, about 1828. He wrote an excellent practical treatise on violin making, entitled: "Vollständiges, theoretisch-practisches auf Grundsätze der Akustik, Tonkunst und Mathematik und auf die Erfahrungen der geschicktesten italienischen und deutschen Meister begründetes Lehrbuch der Anfertigung und Reparatur aller noch jetzt gebräuchlichen Gattungen von italienischen und deutschen Geigen" (Ilmenau, 1828).

Weymann, Cornelius. Was working in Amsterdam in 1682.

Widhalm (Withalm), Leopold. A maker in Nuremberg about 1750-80. He

made very skilful imitations of the Stainer instruments, the wood was carefully chosen, though sometimes worked too thin; the varnish, a transparent red colour, is of good quality. Several of his violins have double purfling and are branded with his initials inside; the work was carefully finished. He also made good harps. Label in a large alto, beautifully made: "Leopold Widhalm, Lauten und Geigenmacher in Nürnberg, fecit 1777."

Wightman, George, only known by his label: "George Wightman, Wood Street, London, 1761."

Wilkinson, of Dublin. See "Perry."

Willems, Hendrick. A maker in Ghent, Belgium, about 1650-1700. An alto of large pattern has remarkably fine wood used for the belly; the corners are prominent and squared at the ends; the sound-holes, rather straight and stiff, are similar to the Brescian model, or those in a Stainer instrument; the neck ends in a lion's head; the outline and the beautiful finish could almost be mistaken for Italian work, but the varnish is too dry. It is labelled: "Hendrick Willems tot Ghendt, 1651." For a bass-viol made for use in Saint Bavon's Cathedral (Ghent) he was paid, on March 28, 1670, a sum of £5 (Flanders). A small pocket violin, with a pentagonal back, with the neck ending in a lion's head, was signed: "Hendrick Willems tot Ghendt, 1679." In 1698 he is mentioned as the repairer of the bass used in the rood-loft of St. Bavon. Nearly all his instruments have beautiful wood for the belly, but walnut, lime-tree, or plane-tree wood is frequently used for the back and the sides, especially in the case of the basses.

Willems, Hendrick. A maker in Ghent some time after the Hendrick already mentioned. He made a violoncello or bass with five strings, labelled: "Heyndrick Willems tot Ghendt, 1717." A violin, dated 1743, had the belly made of carefully selected pine, the back of walnut, and the sides (very exceptional) of maple. Many instruments made by this family have genuine value and show work of great ability. The Amati pattern (especially that of Antonio and Girolamo) was generally followed, but characteristic touches were given which render their work easily recognisable. The arching is always correctly calculated, and the wood used for the belly carefully selected.

Willems, Jooris. A maker in Ghent about 1630-65. The first mention of him is in August, 1634, as player of the cornet in Saint Bavon's Cathedral (Ghent). His instruments are generally made of finely figured maple-wood; the corners short and thin; the sound-holes are graceful and more like the Italian model. A tenor-viol had the back made of lime-tree wood and was labelled: "Jooris Willems tot Ghendt, 1642." In 1658 he supplied two viols for use in the choir of Saint Bavon. A violin of small pattern, with yellow varnish, was labelled: "Jooris Willems tot Ghendt, 1659." The last mention of this maker in the Cathedral archives is in 1662. His son, Nicolas, was appointed viol player in the Cathedral, Aug. 5, 1671.

Willer. A maker in Prague in the 18th century.

Wise, Christopher. A maker of viols and violins in London about 1656. The few instruments known are of small pattern, not much arched, with yellow varnish of good quality, and are carefully worked. Label: "Christopher Wise, in Half-Moon Alley, without Bishops-Gate, London, 1656."

Withers, Edward. He succeeded to William Davis's business at 31, Coventry Street, London, in Dec., 1846. Both Charles Maucotel and Boullangier worked under him at one time.

Withers, Edward, eldest son of Edward Withers, b. Oct. 22, 1844. Pupil of

his father and John Lott. Commenced business at 31, Coventry Street, London, in 1856; moved later to 22, Wardour Street. He employs no workmen, and makes about twelve instruments per year, on the Stradivari and Guarneri patterns, using good oil varnish, an amber colour.

Witthalm. See "Widhalm."

Witting, Johann Georg. A maker in Mittenwald about 1775. His instruments are fairly well made, with a dark yellow-brown varnish.

Wolters, Jean Mathias. A maker in Paris in 1749. In 1759 there was in the Savoye Collection a small six-stringed viol, beautifully made, with double purfling and yellow-coloured varnish, the head ornamented with carving. It was labelled: "J. M. Wolters fecit Lutetiæ Parisiorum, au faubourg Saint-Antoine, Paris, 1749."

Wornum, Robert, b. 1742; d. 1815. Was first a music-seller in Glasshouse Street, and then, from 1777, at 42, Wigmore Street, London. He is mentioned in the "Musical Directory" for 1794 as a violin and violoncello maker.

Worte, Mathias. A maker in Augsburg, 1639, according to the label found in a small pocket violin: "Mathias Worte, Augsburg, 1639."

Wright, Daniel. Lived in London about 1745; is only known by his label: "Made by Daniel Wright in Holborn, London."

Y.

Young, John. Said to have been a maker of violins and other musical instruments. He and his son, Talbot, lived in St. Paul's Churchyard, at the sign of the "Dolphin and Crown." The son was a violin player and assisted in founding the Castle Concert in Paternoster Row in 1724. The following verses were set to music by Purcell, published in the "Pleasant Musical Companion," 1726:—

You scrapers that want a good fiddle well strung,
You must go to the man that is old while he's
Young,

But if this same fiddle you fain would play bold,
You must go to his son, who'll be Young when
he's old.

There's old Young and young Young, both men
of renown,

Old sells and young plays the best fiddle in town,
Young and old live together, and may they live
long,

Young to play an old fiddle, old to sell a new song.

Z.

Zach. A maker in Vienna at 1, Kärnthnerstrasse, who makes good instruments.

Zanetto, Pellegrino. See "Michelis."

Zanfi, Giacomo. A maker in Modena about 1756-1822.

Zanoli, Giacomo. Worked in Padua, 1740.

Zanoli, Giambattista. A maker in Verona about 1730; his instruments are roughly finished, they are not arched, and suggest German work. Label: "Joannes Baptista Zanoli, Verona, 17—."

Zanotti, Antonio. Worked both at Lodi and Mantua. Was in the latter town in 1734 according to a label: "Antonius Zanotus fecit Mantuæ, anno 1734."

Zanotti, Giuseppe. A maker in Piacenza in the 18th century.

Zanti, Alessandro. A maker in Mantua about 1770. He followed the Stradivari pattern, but his varnish was of poor quality.

Zanure, Pietro. A maker of viols in Brescia about 1509. One of his instru-

ments was exhibited at the South Kensington Museum, 1872; it had one round sound-hole, placed in the centre, with four strings, and was labelled: "Pietro Zanure, Brescia, 1509." Few of his instruments are known; labels are generally: "Petrus Zanure, Brixiaë."

Zenatto, Pietro. A maker in Treviso about 1634, according to the label: "Pietro Zenatto fece in Treviso, anno 1634."

Zimbelmann, Filippo. A maker in Florence in 1661.

Ziverger (Zwenger), Anton. A maker at Mittenwald, 1750. He chose good wood, used dark yellow-brown varnish, and finished his work carefully.

Zwenger. See "Ziverger."

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